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MILWAUKEE PLANS MUSIC TEMPLE AT COST OF \$2,000,000

Great Structure to House Public School Departments, Auditorium and Theater Is Projected—Will Ask Civic Appropriation of \$125,000 a Year for Music

MILWAUKEE, Feb. 14.—The most elaborate plan for music development ever offered in the Milwaukee schools is that of Alfred Hiles Bergen, singer and member of the school board, who is championing the project of a new twelve-story music temple, to contain a large auditorium for music and to cost approximately \$2,000,000.

Mr. Bergen's plan calls for the erection of such a building in the civic center at the expense of the public school system. The three top floors would be devoted to school administration, long in need of new quarters. The next three floors would be for a commercial high school, the building of which has been long deferred. The lower six stories and an auditorium would be devoted to public school music training and contain a theater seating 3800 people. The music section of the structure would contain all the facilities possible for musical training, including a small auditorium seating 500.

Mr. Bergen has broached the plan to a number of persons and he says that all have given the most satisfactory response. He will urge before the school board an appropriation of not less than \$125,000 a year for public school music, so that the city can improve its school music.

Mr. Bergen has already made some notable changes in the music instruction of the schools and the school board is always disposed to give him a careful

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ROTHWELL TO LEAD OUTDOOR CONCERTS

Los Angeles Philharmonic Plans Special March Series

LOS ANGELES, Feb. 14.—Announcements have been made that the Los Angeles Philharmonic Orchestra will give three open-air Sunday afternoon concerts in the Municipal Stadium during March. Prices are to range from ten cents to \$1, with 40,000 seats available. The stadium seats 75,000 people.

Subscriptions toward a \$50,000 guarantee fund for the 1925 Bowl summer symphony season under Mrs. J. J. Carter are progressing well.

Arthur Honegger's "Pacific 231" had its Pacific Coast first performance recently at the concerts of the Philharmonic, under Walter Henry Rothwell. Barring isolated hisses and giggling, the extraordinary opus was received with overwhelming acclamation at both concerts. The orchestra gave the work with great emphasis upon its descriptive and imaginative factors.

Maria Ivogün, coloratura soprano, was soloist at this concert. She sang Zerbinetta's aria from Richard Strauss' "Ariadne auf Naxos" and "Marten aller Arten" from Mozart's "Entführung

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OTTO H. KAHN

Photo © Underwood & Underwood

Noted Financier, Art Patron and Chairman of the Metropolitan's Board of Directors, Who Has Played an Important Role in the History of Musical Development in This Country. (See Page 45)

SOKOLOFF FORCES WILL TOUR EAST

Stravinsky Makes Cleveland Début as Guest with Orchestra

CLEVELAND, Feb. 14.—Several additional music centers of the eastern United States will be visited by the Cleveland Orchestra next season, according to an announcement made by the manager of the orchestra, Adella Prentiss Hughes. Under the auspices of the Wolfsohn Musical Bureau of New York, arrangements are being completed for an appearance of the orchestra at Symphony Hall, Boston, the Philadelphia Academy of Music and the new Washington Auditorium, as well as Carnegie Hall, New York. The metropolis only was visited in recent years.

During the few remaining months of the present season two concerts will be

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MUSIC EDUCATORS ANNOUNCE MEETING

Will Discuss Artistic Standards at Rochester Conference

ROCHESTER, N. Y., Feb. 14.—An effort to raise and stabilize standards of musical education will be made at a conference to be held at the Eastman School of Music here, where a meeting of the Commission on Curricula of the National Association of Schools of Music and Allied Arts will take place on Feb. 28. The proposed meeting is arousing wide interest, and will bring together heads of many of the nation's prominent university music departments and conservatories.

Howard Hanson, composer and director of the Eastman School of Music, is chairman of the commission. His appointment was made at a meeting of

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EXPECT 'DRIVE' TO FINANCE TRIP OF 500 SINGERS

More Details Are Learned of Projected Tour of Europe—Chorus No Longer to Use Name of Sesqui-Centennial Body, Says Sponsor—Statements from Philadelphia and New York

A DRIVE to promote the tour of the Sesqui-Centennial Chorus of 500 singers, through over fifty cities of Europe, is now being prepared, according to a statement made by Archer Leslie Hood, organizer of the chorus and president of the International Music Festival League, under whose auspices the proposed trip will be made.

"There is no hurry about the actual drive," Mr. Hood stated. "That will only take a week to put across. Look how quickly the Government raised money for the Liberty Loan funds!" He would estimate the sum needed.

His organization, however, is not officially sponsored and has no connection with the Sesqui-Centennial Association of Philadelphia, which is working for the commemoration of the one hundred and fiftieth anniversary of the signing of the Declaration of Independence.

"We are not going to call our chorus the Sesqui-Centennial any more," Mr. Hood says, "because we are going to Europe primarily as a movement to promote peace, believing that the only bond of friendship between nations is an emotional one. Since 'sesqui-centennial' refers to the one hundred and fiftieth anniversary of our independence from England, that is not as appropriate as it should be.

"I cannot give any information about the Peace Chorus or the Sesqui-Centennial League, because the question is

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PROPOSE RETURN OF GERMAN COPYRIGHTS

Seized Alien Musical Property Involved in Senate Bill

WASHINGTON, Feb. 18.—A bill introduced in the Senate by Senator Borah of Idaho provides for the surrender to the former German owners of all copyrights, patents and other property seized during the war by the Alien Property Custodian. The measure, if enacted into law, would bring about the return to Germany of all music and opera copyrights, as well as musical instrument patents, taken as enemy property in the World War.

The bill is far-reaching in its provisions, requiring that all money or other property, or the proceeds of property sold or liquidated, now in the possession or control of the Alien Property Custodian or the Treasurer of the United States shall on application in such form and containing such particulars as the custodian shall require be returned by order of the President to the private owners from whom it was taken or to their successors.

The measure also provides that the United States shall repossess itself by eminent domain proceedings of all prop-

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Koussevitzky's Chauffeur Loses Music; Boston Subscribers Wait Till Found

BOSTON, Feb. 16.—A near—"tragedy" threatened to interfere with the concert of the Boston Symphony on Saturday evening, Feb. 14. For fifteen minutes after the scheduled performance, which invariably commences promptly at 8.15, the audience was humming with speculation as to the reasons for the delay. Since only about half the musicians were in their seats, the theory of a strike seemed plausible. Finally G. E. Judd, the assistant manager, stepped upon the platform. A sudden hush greeted his appearance and strained ears caught Mr. Judd's announcement—simply of a change in the order of the numbers on the program. Mr. Koussevitzky then appeared with an enigmatic gesture of his arms, and the audience, still in the dark as to the cause of the delay, greeted him with sustained sympathetic applause.

From those close to the management it was later learned that Mr. Koussevitzky's chauffeur had left the bag containing the music scores on the sidewalk in front of the conductor's home in Jamaica Plain. When he reached Symphony Hall the loss of the bag was discovered. No trace of it could be found in front of the conductor's house. Finally a call to police headquarters resulted fortunately in the recovery of the missing bag, which had been brought there by the finder.

Symphony in French List

Mr. Koussevitzky's penchant for homogeneous programs was again manifested at this pair of concerts. Having already given an all-Tchaikovsky, an all-Beethoven, and an all-Stravinsky program, the conductor, mindful of his French associations, arranged a program of works solely by contemporary French composers. His choice fell upon Roussel's "Pour une Fête de Printemps," Op. 23, played for the first time in Boston; Dukas' "La Péri," Rabaud's "La Procession Nocturne," and d'Indy's Symphony in B Flat.

The Roussel work proved to be subtle, abstruse music, rich in orchestration, and sure-stroked in effect. Having no motto or program, the vague descriptive contents of Roussel's work proved a fertile field for speculation by the classifying annotators. Dukas' "La Péri" is ever interesting through its Oriental luxury of descriptive rhythm and colorful orchestration.

Mr. Koussevitzky gave Rabaud's Symphonic Poem a poetic reading. He also made the most of the exciting high lights of d'Indy's Symphony, though even the conductor's meticulous care for detail could not atone for the dramatic incoherence into which the symphony lapses from time to time.

John Charles Thomas Is Soloist

The Boston Symphony gave the third of its Monday evening concerts on Feb. 9. Mr. Koussevitzky's program consisted of Glinka's Overture to "Russlan and Ludmilla," Stravinsky Suite from "L'Oiseau de Feu," and Beethoven's Symphony in A Major, No. 7.

John Charles Thomas, baritone soloist, sang "Eri Tu" from Verdi's "Ballo in Maschera," and "Vision Fugitive" from Massenet's "Hérodiade." Mr. Thomas scored a pronounced success with his virile, resonant baritone voice, his feeling for dramatic effect, and the artistic skill with which he used his beautiful voice.

Verdi's "Requiem" Performed

The Handel and Haydn Society performed Verdi's "Requiem" on Sunday afternoon, Feb. 8. Mr. Mollenhauer conducted this glorious score with keen zest and enthusiasm. He brought religious fervor and dignity to the "Requiem" and underscored effectively the dramatic significance of Verdi's music. The Boston Festival Orchestra, with John W. Crowley as principal, gave an excellent account of itself under Mr. Mollenhauer's baton, and its long familiarity with the score was manifest in the smoothness of the performance.

Cora Chase, the soprano soloist, sang sweetly and with simplicity. Merle Alcock, alto, brought richness of voice,

depth of feeling, and musicianly understanding to her music. Richard Crooks sang the tenor rôle with his usual vocal skill. William Gustafson sang the bass part impressively. The chorus acquitted itself with distinction, singing with firm tonal body and showing itself alert and responsive to Mr. Mollenhauer's wishes.

Casals Heard in Recital

Pablo Casals, 'cellist, at his concert in Symphony Hall on Tuesday evening, Feb. 10, played a Sonata in G Major by Bréval, a Suite in C Minor by Bach, and numbers by Schumann, Beethoven, Schmid, Fauré, Granados, and Popper. Mr. Casals justified his superlative reputation with a performance that was noteworthy. In addition to inimitable technical ease and proficiency, Mr. Casals brought to his playing beauty of tone, variety of color, felicity of bowing and phrasing, and depth of musical feeling. A good-sized audience showed its keen appreciation of Mr. Casals' exquisitely conceived interpretations. Edouard Gendron at the piano played sympathetic accompaniments.

Schelling Aids Flonzaley

The Flonzaley Quartet gave its second subscription concert at Jordan Hall on Thursday evening, Feb. 12. The players gave delightfully phrased performances of the Beethoven Quartet in B Flat Major and the Brahms C Minor Quartet. Ernest Schelling, pianist, was the assisting artist in his own "Divertimento" for string quartet and piano. The work, in five short parts, is entertaining music, tonally descriptive and cleverly impressionistic as suggested by the subtitles—Le Jet d'Eau; Evocation Catalane; Raga (Kashmir Song Zahir-u-Din); Gazal (Persian); Berceuse pour un enfant malade; Irlandaise, and The Last Flight. Mr. Schelling's music has substance and style. It avoids the obvious and achieves its effects by ingenious force of suggestion. The work was well received.

Pianist Gives Medtner Sonata

Andrew Haigh, pianist, gave a piano recital on Saturday afternoon, Feb. 14,

at Jordan Hall, playing numbers by Bach, Schumann, Medtner, Brahms, Dohnányi, Debussy and Liszt. Mr. Haigh played with intelligence and musical discrimination. He showed feeling for dramatic structure, rhythm and nuance. Neatness and precision marked most of his playing. His performance of the Medtner Sonata, Op. 22, in G Minor, was praiseworthy for lucidity.

Music Lovers' Club Program

The Music Lovers' Club gave its regular monthly concert on Tuesday morning, Feb. 10, at Steinert Hall. Wilhemina Wright-Calvert, soprano; Gladys Berry, 'cello, and Mme. Noyes, piano, played Mme. Noyes's beautiful "O Captain, My Captain." The Rev. Charles F. Dole gave an address on Lincoln. Hazel Clark Leonard, violinist, played Mme. Noyes's Romance for Violin, with the composer at the piano.

Mrs. Alvan T. Fuller, soprano, and Wellington Smith, baritone, sang the Oasis Duet from "Thais." Frederic Tillotson played two groups of piano solos with technical brilliance, tonal beauty, and interpretative spirit. Gertrude Tingley, mezzo-contralto, sang tastefully a group of songs. Mme. Alvan T. Fuller gave pleasure with a group of songs for soprano. Georges Laurent disclosed his skill as a flautist in several compositions.

Honegger Work Has Première

The Boston Flute Players' Club gave a concert at the Boston Art Club on Sunday afternoon, Feb. 8. Georges Laurent, musical director, arranged a program of rare musical interest. A Boccherini Sextet for flute, two violins, viola, and two 'cellos opened the concert. A Lied and Scherzo for Horn and Piano was played with excellent feeling and style by Max Hess and Laura Hawkins.

Mr. Laurent conducted the première of Arthur Honegger's Three Fragments from "Les Pâques à New York" for Soprano and String Quartet. Mrs. Wyman Whittemore sang the difficult soprano part with sure intonation and warmth of tone. The concert closed with an expressive performance of Chausson's Quartet in A Major for piano, violin, viola, and 'cello. The other artists for the concert were Fernand Thillois, violin, Vincenzo Mariotti, violin, Louis Artières, viola, Leon Marjollet, 'cello, Georges Miquelle, 'cello, Georges Laurent, flute, and Jesús M. Sanromá, pianist. HENRY LEVINE.

Turning the 'Cello Into a String Quintet

THE transformation of a "sweet and mellow" 'cello into a perfectly good string quintet has been effected by Vladimir Karapetoff.

John Philip Sousa did something of the sort some years ago in a novel which he entitled "The Fifth String." But there are several differences between the two achievements. Mr. Sousa's hero started with a fictitious violin, furnished with an extra and irresistible string by no less a craftsman than the devil himself. Mr. Karapetoff, basing his experiment on a deeper foundation, has worked out all the details himself. He is professor of electrical engineering at Cornell University and a musician in his spare time.

He gave a demonstration of his five-stringed 'cello in the Institute of Musical Art, New York, on the afternoon of

Feb. 11, playing several compositions, or rather excerpts from several compositions, to illustrate the possibilities of the new arrangement. The augmented string is tuned higher than the others and brings the instrument into the viola range. The Andante from the Second 'Cello Concerto of Romberg, difficult because of its high passages when played on the household variety of 'cello, became quite simple when played on Mr. Karapetoff's instrument. Other carefully chosen numbers were the unaccompanied Sixth Suite of Bach, movements from the Sonata in D of Locatelli-Piatti and Mendelssohn's Violin Concerto, the Introduction to Boellmann's Symphonic Variations and works by Popper, Massenet and Saint-Saëns.

Although the uncompromising weather affected his strings somewhat, Mr. Karapetoff was able to give an interesting demonstration and one which may open up new fields. W. S.

Ernest Newman Will Sail Home in March

Ernest Newman, noted British music critic, who has been serving as "guest" critic of the New York Evening Post, at the invitation of that newspaper, since the early autumn, will return to England soon, probably early in March. Mr. Newman's health has not been of the best in the last few weeks, but he has completed a large amount of literary

work, finishing two volumes which will shortly be issued in America, in addition to reviewing daily musical events for the Post. Mr. Newman has gained note as critic of the London Sunday Times and as author of important works on music. His successor on the New York newspaper has not yet been announced. This chair was left vacant by the resignation last spring of Henry T. Finck, who was for forty-three years music reviewer of the Post.

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PHONOGRAPH MAKERS SPEAK AGAINST BILL

Perkins Copyright Measure
Is Blow at Recording,
Washington Hears

By A. T. Marks

WASHINGTON, Feb. 14.—A brief hearing was given on the Perkins Bill by the House Committee on Patents on Feb. 10; for the purpose of securing the views of the talking machine record and music roll manufacturers on the measure. Strong protest against the proposed legislation, which aims to amend the copyright law to protect composers, was voiced by the witnesses who appeared, both of whom represented talking machine manufacturers.

John G. Payne of Camden, N. J., representing the Victor Talking Machine Company, was the chief witness. Mr. Payne told the committee that the legislation which the Perkins Bills seeks to place on the statute books would be disastrous to the manufacturers of talking machine records, as well as to the owners of the copyrights. He said that his company pays out more than \$1,000,000 annually in royalties to owners of the copyrights of songs and music utilized in producing its records.

Mr. Payne cited the instance of the Ethelbert Nevin compositions ("The Rosary," "Mighty Lak a Rose" and "Narcissus"), which he said would have paid the widow of Mr. Nevin little or nothing if the proposed law had been in effect, but which under the operation of the present law gives her a substantial income.

As an instance of the expense of producing phonograph records, Mr. Payne said the production of the record of the hymn "Nearer, My God, to Thee," cost \$100,000. This was spent for the perfection of the master record alone from which the record is made. "In order to obtain a sufficiently artistic rendition of the hymn," Mr. Payne said, "it was necessary to purchase a church building and a costly organ with which to conduct the record-making experiments. In addition to this, an expert was employed to carry on the research for a period of nearly ten years."

Henry Lanahan, representing Thomas A. Edison, entered a protest against the enactment of the proposed law on the ground that it would seriously interfere with both the talking machine and record-making industry, preventing their development and working only to the advantage of a few composers, as it provides that composers may copyright their records like their works, and removes the maximum royalty of two cents per record. It is conceded that the Perkins Bill will not be reached in Congress at this session, owing to the congestion of legislation.

Los Angeles Players Plan Open-Air Events

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aus dem Serail." The singer, too, was fêted. Beethoven's Seventh Symphony and Wagner's "Ride of the Valkyries" completed the concert.

At the subsequent Philharmonic "popular" concert Helena Marsh, contralto, sang Gluck and Saint-Saëns arias and was well liked.

The new Luboviski Trio, made up of Calmon Luboviski, violin; Maurice Amsterdam, 'cello, and Claire Forbes Crane, pianist, made its début in an effective program. Mr. Luboviski's violin art was an outstanding element in the new ensemble.

Albert Spalding, violinist, again found much favor in recital before a large audience under the Smith management.

Sergei Rachmaninoff, pianist, played before a capacity house under the local auspices of L. E. Behymer. Many people could not find admission. There was a tumultuous ovation.

Macmillan Leaves St. Louis for New York Managerial Post

ST. LOUIS, Feb. 17.—S. E. Macmillan for three years business manager and secretary of the St. Louis Symphony Society, presented his resignation today to Chairman Hugo A. Taylor of the executive committee. Mr. Macmillan's resignation was entirely unexpected. It is understood he will become associated with a new managerial office in New York city.

How "Gallurese" Saved an Impresario from Bankruptcy



Sketch of Gallurese from Score, Copyright by G. Ricordi & Co., Photographs of Music and Instruments from "Revista Musicale Italiana"

NEW OPERA BRINGS ECHO OF SARDINIAN MUSIC

The Picturesque Hero of Sardinia, Giovanni Gallurese, Who Is the Subject of the Opera of That Name Mounted This Week at the Metropolitan, Is the Subject of a Sketch by Mellicovitz, Reproduced Above from the Cover of the Score. Italo Montemezzi, the Composer, Is Shown at the Right. A Typical Sardinian Folk Air, Like Those Introduced in the Score of "Gallurese" Is Here Reproduced. Like Much of the Music of This Island, It Has a Strongly Marked Rhythm and Rather Mournful Cadences. The Translation of the Text Is Freely as Follows: "In a Lavender Bush the Nightingale Sings. My Heart Is Tiny. You Only Dwell There." Also Inset Are Two Examples of Native Instruments, the Threefold Pipes, Known as "Launeddas," Which Are Said to Be Derived from Instruments of Antiquity, and the "Serraggia," or Primitive Stringed Instrument. (Fig. 1)

ITALO MONTEMEZZI'S opera "Giovanni Gallurese," which pictures in romantic style the exploits of a Sardinian patriot, though a success from its first performance, had to win acclaim against financial odds and other difficulties at its first performance in Turin, as described in the accompanying article by Maurice Halperson. The work has just been splendidly mounted by the Metropolitan Opera with a brilliant cast of singers, and a review of the American premiere will be published in next week's issue of MUSICAL AMERICA.—Editorial Note.

By MAURICE HALPERSON

WE know that operas have their fates, and Italo Montemezzi's "Giovanni Gallurese," which the Metropolitan Opera gave its first American hearing in the composer's presence on Thursday of this week, is no exception to this rule. There were anxious days for the composer before it finally was placed on the boards for the first time anywhere, in the Theater Victor Emmanuel at Turin in 1905.

It was in romantic Carlsbad last summer that I remarked to Montemezzi: "In my opinion you have to consider yourself a 'darling of the gods,' Maestro, as your very first opera was a distinct success from the start, and your third, 'L'Amore dei Tre Re,' only eight years later brought you to the goal of every ambitious composer—world-fame."

"You may be right on the face of things," Montemezzi replied, "but let me tell you what great worries and excitement I had to go through before seeing my first opera presented!"

"The impresario Piontelli, who has to his credit the world premiere of Verdi's 'Falstaff' at La Scala in Milan in 1893, declared himself ready to produce my 'Giovanni Gallurese' in Turin in 1905, but he made it a condition that I contribute 6000 lire, dividing with him in

this manner the risk of producing my first opera, as I was, of course, quite an unknown composer. This demand was rather unusual but I recognized the justice of it."

Who can foresee the fate of an opera? Montemezzi realized that the production was a courageous act on the part of the impresario, and he relates that he did his best to scrape up the 6000 lire! Having full confidence in his work, he finally succeeded and paid Piontelli, conforming to contract, two installments of 2000 lire each. The balance was to be paid after the dress rehearsal.

Saved Season from Disaster

"Although Piontelli did his best to satisfy the fastidious public of Turin, the season seemed to be unsuccessful," the composer went on. "Matters got so bad at that time that I really trembled for my 4000 lire, gathered together with such great difficulty! The manager finally told me that he had placed all his hopes on the next opera he was going to produce and that this work—'La Bohème' by Leoncavallo—was his last resort."

"He disclosed to me that the fiasco of 'La Bohème' would mean the closing of the Teatro Vittorio Emanuele, in which the season was being given, and would involve his financial ruin. Can you imagine what torment all this meant for a young composer in my condition? I am sure that not even Leoncavallo prayed more fervently in those trying days for the success of his 'Bohème' than did the humble *maestro* of 'Giovanni Gallurese'!"

"Then matters suddenly changed one day. Piontelli declared he would completely sidetrack 'La Bohème' and give my opera instead. 'Gallurese' was taken in hand, prepared hurriedly. It is well known that theatrical people are generally superstitious, so my impresario told me that his decision was due to a presentiment which he had that my opera would bring him good luck. This presentiment can be considered as a great fortune for my poor 'Gallurese,' as Leoncavallo's opera when given later

by Piontelli in Turin proved to be a total failure.

Artists Contribute to Success

"The principals—Mme. Bice Corsini, who sang the part of *Maria*, and the tenor Balboni in the title-role—were ready, but alas! it was hardly possible to coach the chorus, which has a difficult part in my opera, in a few days. Can you imagine my trepidation when I saw the chorus at the dress rehearsal singing with the manuscript in their hands? I implored Piontelli to delay the first performance, but he was obstinate: either immediately or not at all. The dress rehearsal was on a Thursday and the first performance was announced for Saturday of the same week. To say that I was desperate is to put it mildly!"

"But then I experienced one of the greatest joys of my life! The chorus sent a delegation to me to say that they were 'fire and flame' for my work and that they would study day and night in order to be ready with their important task for the first performance. In fact, these good people studied under my guidance faithfully all day Friday, until I could say the saving word: 'all is well.'"

"The first performance brought a success which could be called a veritable triumph. The opera was given seventeen times consecutively until the close of the season. Piontelli's presentiment came true: my opera saved the season for him."

Turin Fêtes Composer

"After the eighth performance of 'Gallurese' about two thousand people assembled before the theater and gave me an unforgettable ovation," Montemezzi said in grateful reminiscence. "When they saw me leaving the theater in the company of two good friends they started to sing! You know that musical appreciation and a good ear are characteristics of the Italian people, and so I was not surprised to hear the masses sing melodies from my opera. Many in the crowd sang *Giovanni's* moving appeal for liberty:

"Liberty,
The dream that has inspired my life,
Triumphs and conquers, bringing war
and death,

War and death to the cruel invaders.
"while I heard others sing a melodious phrase from the love duet of the first act. I was overwhelmed and I could not tell you whether I was more elated or perturbed. I tried to hide my emotion by jumping into a passing cab, but the enthusiasts untied the horse and drew the carriage up to the hotel where I stopped, coupling my name with that of the noble hero of Sardinia, Giovanni Gallurese."

The struggling days of the composer were now over, for this great success also brought material advantages. He was called by the world-famous music house of Ricordi to Milan and accepted by them as one of their composers, which relation exists to mutual satisfaction today.

Opera Uses Sardinian Songs

"Gallurese" met with great success wherever it was given—at the Dal Verme at Milan, where Mme. Staehle and Giovanni Garbin (who created the part of *Fenton* in Verdi's "Falstaff" at the Scala) sang the principal part, in Genoa and in about fifty other Italian opera houses.

The secret of the great impression made by the opera in Italy is explained in major part by the surprisingly vivid local color Montemezzi was able to infuse into this drama of Sardinian life. Of Sardinia itself he had never seen anything, as this isle is unknown even to most Italians, and he never had placed foot on it. The local characteristics of the place were inspired in him by his artistic imagination. His music is said to give a remarkably genuine and colorful impression of the country and its people.

Montemezzi, however, has made use of two popular Sardinian airs. One is a cantilena sung by *Maria* in the first act behind the scenes, and the other is a tuneful chorus seemingly accompanied

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"DON QUIXOTE" IS REVIVED IN CHICAGO

Symphony Soloists Score in Fine Reading Under Stock's Bâton

By Eugene Stinson

CHICAGO, Feb. 14.—Richard Strauss' fanciful discussion of the character and life of Don Quixote, to which he has given a title almost as long as the "fantastic variations" themselves, was revived after eight years of disuse by Frederick Stock at the Chicago Symphony's subscription concerts of Feb. 6 and 7. The program was opened by Handel's Second Concerto, and closed with the "Siegfried" Idyll and music from the final act of "Siegfried."

Mr. Stock's interpretation of the delightful, if studied, Strauss score was painstaking in detail and remarkably finished in performance. The ancient knight was characterized by Alfred Wallenstein, the admirable young 'cellist, with felicity. While Strauss' music is sophisticated in the extreme, Mr. Wallenstein succeeded in distinguishing the *Don's* characteristic motive in a sprightly manner, and passages descriptive of the lovely *Dulcinea* were of a nature to which this artist has always revealed himself fully prepared to do justice.

Franz Esser, first viola player, found in the succulent passages devoted to *Sancho Panza* a wide range of humor of which he was quick to take advantage. The variations as a whole proceeded with diverting variety, although the secretiveness of the composer's manner was not without its disjoining effect on the interpretation as a whole.

The Handel Concerto, expertly, but somewhat harshly played, delighted large audiences. Jacques Gordon's playing of the solo violin passage was like a sudden illumination of a beautiful work. The Wagnerian music was read with imposing breadth and forcefulness.

Mr. Stock conducted the first of his February concerts for children on the afternoon of Feb. 5. A portion of Beethoven's Eighth Symphony, which has been the progressive item in this winter's children's series, was combined on an interesting program with Meacham's "American Patrol," part of Rimsky-Korsakoff's "Scheherazade," and other items.

Jesse Crawford Made Innovations as Organist of Chicago Theater

CHICAGO, Feb. 14.—Jesse Crawford, erroneously described in a recent issue of *MUSICAL AMERICA* as organist of the Tivoli Theater in Chicago, is at present the organist in the Chicago Theater, the city's largest motion picture house, though he came to Chicago to take charge of the Tivoli Theater organ while Messrs. Balaban and Katz were setting out on the enterprise which has resulted in the building of huge theaters in the chief sections of this city. The Tivoli is the South Side house and was, until the erection of the Chicago Theater, the largest in the city. Mr. Crawford, since taking over the Chicago Theater organ, for which position he was intended when engaged by Messrs. Balaban and Katz on the Pacific Coast, has attracted particular attention. He introduced to Chicago the device of using colored slides, carrying the words of songs, while he played them at the organ. A much more novel innovation was his installation of a double console in the Chicago Theater, upon which he and Mrs. Crawford regularly give most interesting double organ concerts. This invention, which has considerably enlarged the scope of motion picture organ music, has already been extensively adopted in other places, although Mr. Crawford's first experimental concert was given not quite a year ago. Mr. Crawford's records of organ music, recently released, have brought him letters from all parts of the country.

WATERLOO, IOWA.—Georgette La Motte, pianist, and Caroline Powers Thomas, violinist, gave a joint recital at East High Auditorium recently. This was the second event in the series of concerts sponsored by the Waterloo Woman's Club. Jack Couch accompanied Miss Thomas.

A Real 'Butterfly' Surveys 'Cio-Cio-San'

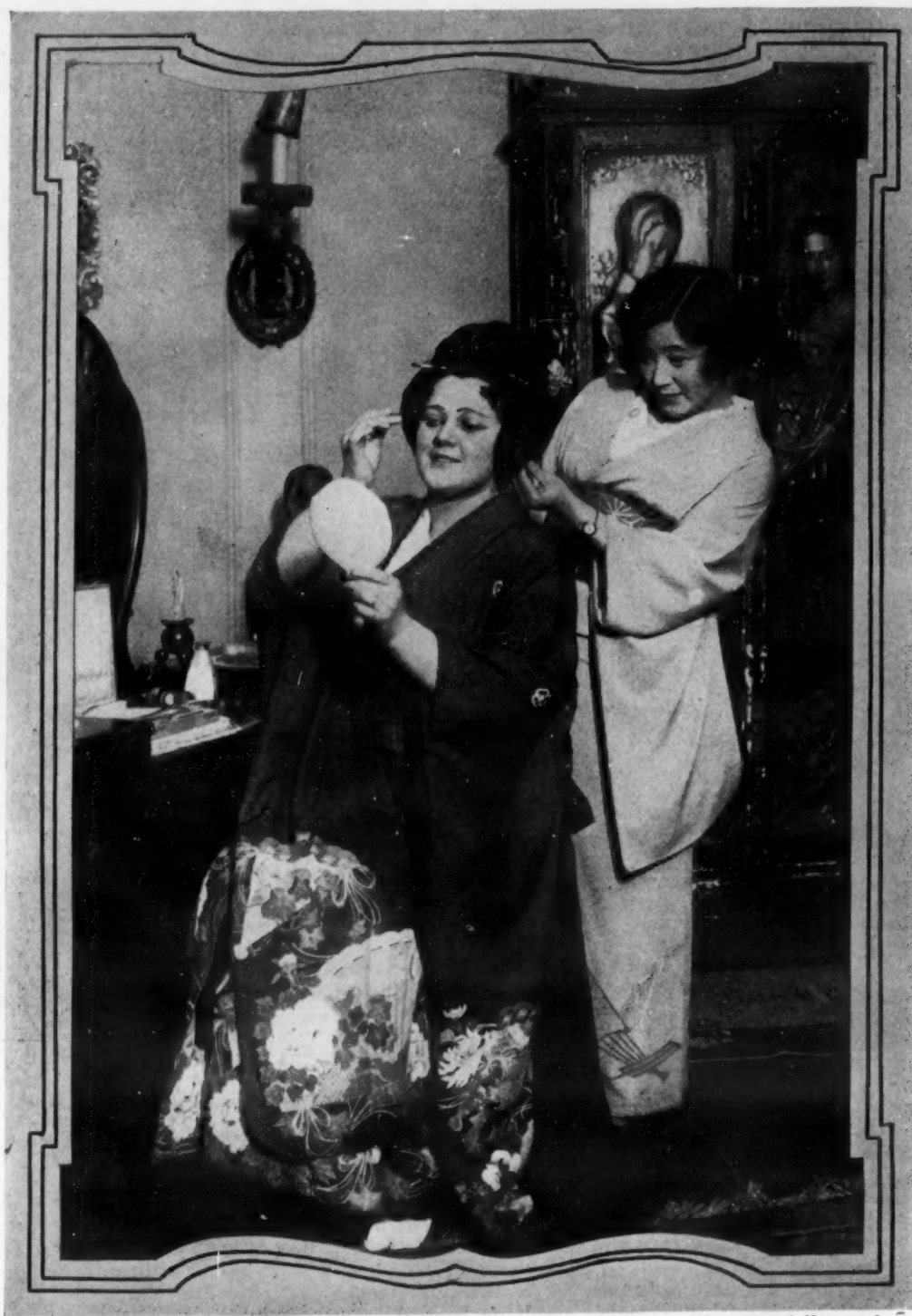


Photo by International Newsreel

Elisabeth Rethberg Enlists Aid of Japanese Student for Presentation of Puccini Opera

WHEN Elisabeth Rethberg rejoined the Metropolitan Opera Company for the remainder of the season recently, singing the rôle of *Cio-Cio-San* in Puccini's "Butterfly," the opera patrons found themselves admiring several new costumes and other authentic touches which helped to make the soprano's assumption of the part stand out in the minds of Puccinists. The reason was not forthcoming, however, until the next

morning, when the daily papers stated that the prima donna had enlisted the services of Naka Chikusa, a Japanese student at Columbia University, to dress her hair in genuine geisha fashion and give a critical survey of her interpretation. Although Mme. Rethberg's singing of the music allotted to the luckless heroine had already been praised in this country and in Europe, she followed her custom of restudying her rôles periodically and making changes and additions that help to make them more effective.

Drive to Finance Peace Chorus Tour Abroad

[Continued from page 1]

now in the hands of the President. Colonel David Collier has been appointed director by the Mayor of Philadelphia and is in Washington concluding negotiations. It is up to the President to decide whether it will be an international affair or not.

Members of the New York chorus, when questioned at a rehearsal on Monday evening in De Witt Clinton High School, said there was no doubt in their minds that the tour was a settled question. They had been told that it was certain and the only thing remaining to be decided was the date of sailing. Many are planning to leave their positions to go with the chorus and are coming from Long Island and Westchester County to the Monday night rehearsals.

According to Mr. Hood's plans, the chorus will be heard in the principal cities of Ireland, England, Portugal, Spain, France, Switzerland, Italy, Aus-

tria, Hungary, Czechoslovakia, Germany, Poland, Russia, Norway, Sweden, Denmark, Belgium and Holland. They expect to present a program which will be representative of the nationalities which make up America. The numbers already chosen include "Old Folks at Home," a combination arranged by Mr. Hood of the "Miserere" and "The Song of the Volga Boatmen," "Jack and Jill," "Eli, Eli," and "O Sole Mio."

A glance at Mr. Hood's arrangement of "Old Folks at Home" showed unconventional scoring for four voices, which he explained was only one-third of the complete score, the other two parts being rehearsed by other divisions.

"You must realize," he said, "that the harmonization of a song for 500 voices is far different from one for a small group, because the question of vibrations comes in with the distance covered by such a large chorus. What is consonance at one distance is dissonance at another."

Mr. Hood added that if his harmonies were different, it was no sign that they were wrong.

"Harmonies are written first and then the books about them," he said. "Palestrina had his own ideas, and the people of the next generation were judged by him . . ."

The tour of the Peace Chorus has already been arranged, Mr. Hood said. He mentioned several organizations as being instrumental in its organization, chief among them the International

Music Festival League and the United States Federation of Oratorio and Choral Organizations. Mr. Hood could not, for the present, he said, explain the positions of these organizations and their backers or the date of sailing, but he expected it would be this summer.

An Independent Body

PHILADELPHIA, Feb. 14.—The Sesqui-Centennial Chorus has no official, or even informal, connection with Philadelphia's Sesqui-Centennial Association, it is stated. It is not related to the Mayor's Special Civic Committee, which is also working for the commemoration next year of the one hundred and fiftieth anniversary of the Declaration of Independence.

The chorus therefore has no official claim to share in the appropriation of half a million dollars made by the City Council to cover initial expenses of the celebration, nor of the financial grant to be made by the State Legislature now in session, nor of the five million dollar appropriation to be asked of the Federal Congress, whose participation, along with that of the President, was asked by the newly appointed director of the exposition, Col. David Collier, who went on a week-end mission to Washington with this.

At the offices, in the Widener Building, of Col. George Washington Baker Hicks, head of the Sesqui-Centennial Association, it was announced that the Sesqui-Centennial Chorus was a completely independent body.

Just how the Sesqui-Centennial Chorus, of which Archer Leslie Hood is the head and moving spirit, musical and otherwise, is to finance its projected tour of Europe is not apparent upon the face of an investigation made this week by the Philadelphia factors. Without hope of subvention from the official purse, on which it has no claims, although using the word "sesqui-centennial" in its name and literature, it would seem dependent on contributions of its membership or upon benefactions of private donors.

Its stationery carries a long list of what are termed "patrons," including many men whose identity has a local or even larger significance. An analysis of the list, however, shows that none of them are moneyed men; in fact, eleven out of sixteen are clergymen, a couple are executives of welfare organizations. The remainder include a dentist, a druggist, an advertising man and the head of a hardware firm, all of them prominent in affairs and their field but none of them likely to be able to finance the jaunt of several hundred singers abroad.

Dr. Samuel Fredman, rabbi of Congregation Beth-El of the Rothschild Memorial Synagogue, Fifty-eighth and Walnut Streets, was greatly surprised when told his name was being used as a "patron" by the Sesqui-Centennial Chorus and stated this use was unauthorized. He said he was in sympathy with the Sesqui-Centennial but knew nothing of a projected choral trip to Europe in its interest.

W. B. Munroe, president of the Supplee-Biddle Hardware Company, said he did not know how his name came to be used as a "patron" on Sesqui-Centennial Chorus letterheads. He said he had been a member of the original Sesqui-Centennial Association and had approved, among other features planned, of attention to music.

The Rev. Frank P. Parkin, executive of the American Bible Society, 701 Walnut Street, was another who had not authorized the use of his name as a "patron," on stationery or otherwise. At the time of the inception of the Sesqui-Centennial he had expressed approval of making music one of the features of the celebration. He had heard nothing further in the intervening time and had no knowledge of any undertaking to take several hundred people across the Atlantic to sing the Sesqui-Centennial into the consciousness of European music centers.

Mr. Hood could not be found at the Chorus headquarters. These are very informal, merely a sub-lease space privilege in a studio in the Presser Building with a small card of identity attached to the door. Other occupants of the studio did not know any scheduled time when it would be possible to get in touch with Mr. Hood in Philadelphia, and neither the Sesqui-Centennial Chorus nor Mr. Hood has a telephone, office or residence here.

William C. Gassner of the Concert Guild, has left New York, on a four months' tour in the interests of Theo Karle, the New York Chamber Music Society, Cobina Wright and Marguerite Ringo.

N. Y. Police Band, "On the Beat," Will Tour Country

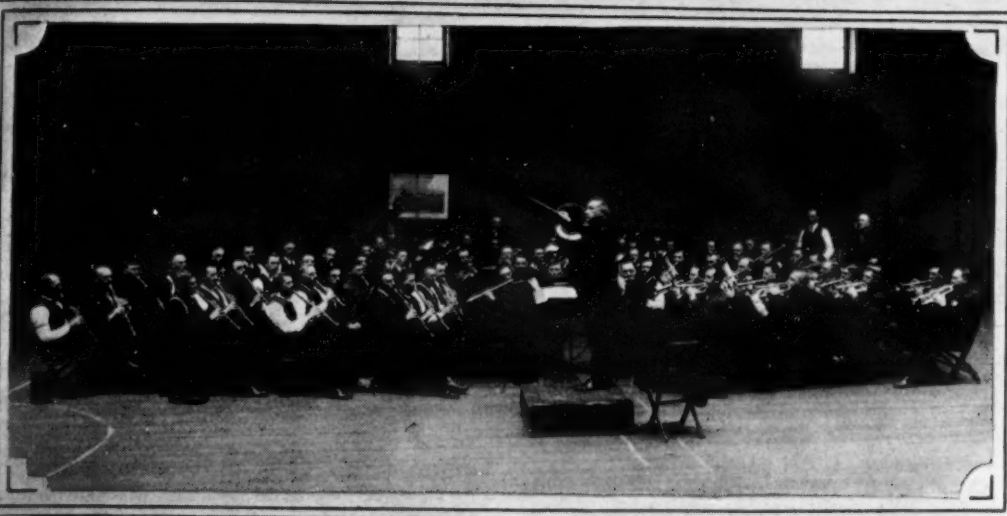


Photo of Mr. Henneberg by Elzin; other photos by Bain News Service

LEADER AND MEMBERS OF THE N. Y. POLICE BAND

Captain Paul Henneberg, Whose Baton Guides This Band of Seasoned Players, Is Shown in the Upper Left Hand Photograph. The Musicians with Their Leader Are Shown at the Right on the Platform of the Seventh Regiment Armory, New York, Where Musical Events Have Been Often Given. Below, the Men Are Pictured in Informal Mood at a Rehearsal. Five Members of the Organization Who Form a Quintet Are Presented at the Lower Right

RORBIDDING brass buttons, heavy clubs, thirty days and ten dollars for speeding—these are not infrequently associated with a police force. But a different pic-

ture confronts the New Yorker nowadays. The doughty "arms of the law" go in for pale blue footlights on dark blue uniforms, Meyerbeer, Lalo and Strauss. An astounding metamorphosis! There is nothing left for Father Time to do but stroke

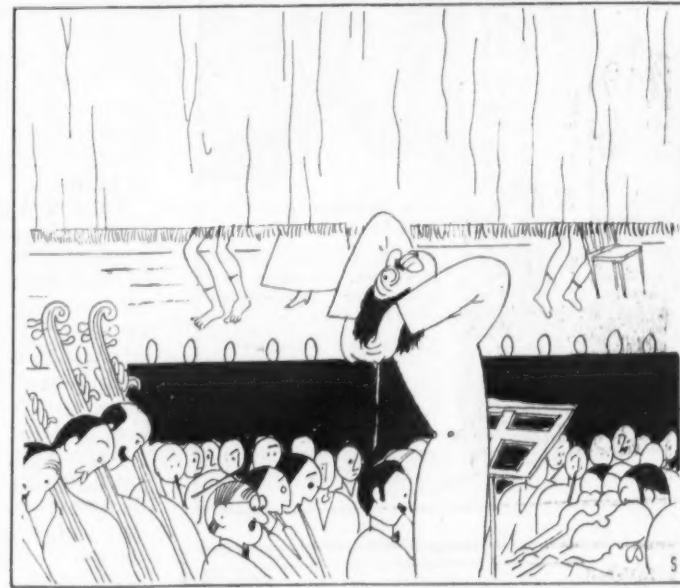
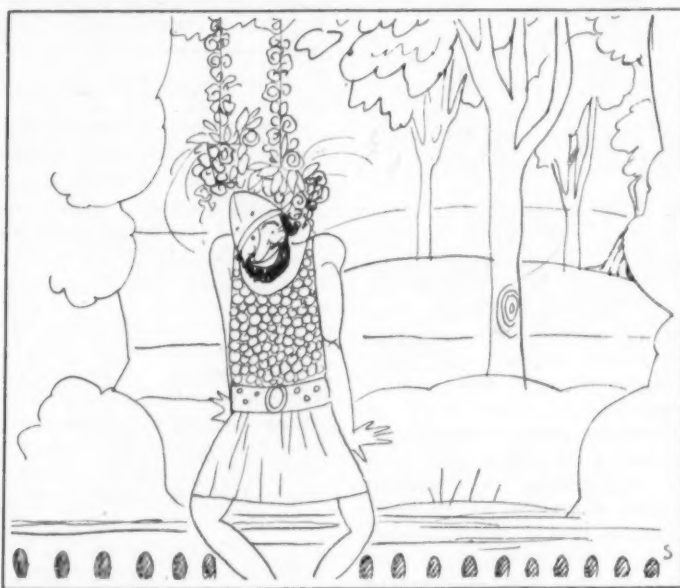
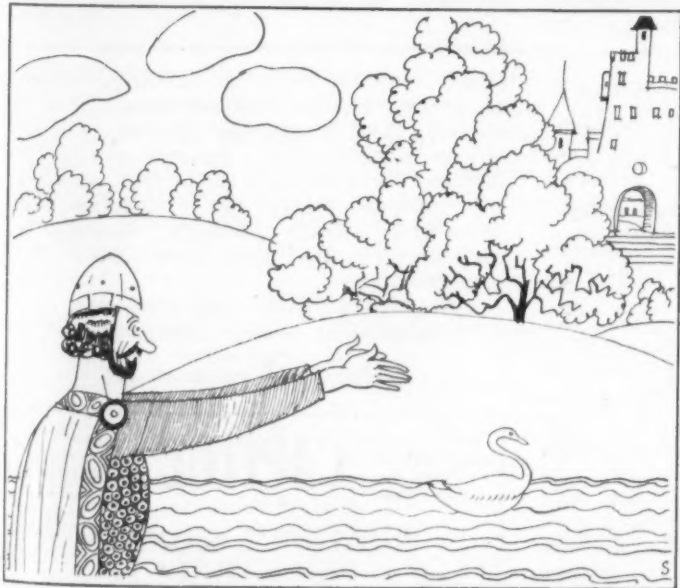
his snowy beard and say, "The world is growing very 'highbrow'! Things are getting quite beyond my control. Cops are cornetists, policemen pianists, officers oboists!"

Although the New York Police Band is over twenty-one years old—and be-

ing "of age," should be well able to hold its own ground—its education really began only four years ago when Capt. Paul Henneberg became bandmaster. Since then the men have worked very hard to make themselves worthy of their conductor. For, as one of the force said,

[Continued on page 39]

When Opera Stage Directions "Gang Agley"



Soriano Pictures Some Embarrassing Situations in Opera: "Lohengrin" Misses His Entrance Cue and Cries "When Does the Next Swan Leave?" Tannhäuser Bravely Tries to Look Unconcerned as a Floral Streamer Tickles His Neck. Lastly, the Dynamic Conductor Inadvertently Touches the Lever to Raise the Curtain

By HIRAM BLAUVELT

AMUSING mishaps are particularly plentiful on the operatic stage. The prima donna's curls are likely to become scorched by a harmless stage candle; the tenor's sword may trip him up and the obviously false beard of the bass may desert its proper place on his chin. The obstacles which the stage manager has to face are incomparably greater than those of any single artist. He is responsible for the "whole show" proceeding with properly greased alac-

rit. Sometimes it does not—and thereby hangs a tale.

I was dining recently with a friend who has spent a large part of his life in the production of opera. The conversation gradually drifted to an accident which had occurred in the performance of "Parsifal" at an internationally famous opera house. A workman had pulled a rope which let down the wrong drop, and what was supposed to be a deserted and desolate garden looked ridiculous for a second in sunshine and blazing birch trees, until the lights were hastily dimmed and the inappropriate dropcloth was hauled up out of sight. It was only great presence of mind on the part of the stage director which prevented this mishap from turning a very admirable performance into a fiasco.

"Yes," my friend went on, "some quite amusing things happen. I remember particularly an occasion when the Czech tenor, Leo Slezak, who sang at the Metropolitan some years ago, had come all the way from Vienna to give a performance of 'Lohengrin' in Stockholm. When he was to come upon the stage, riding in stately style on the back of a swan, that particular night, something happened to the machinery. The bird sailed beautifully out on the stage as usual. But Slezak was left standing on the bank in full view of the audience, which already had begun to titter.

"With ready wit, he said aloud in a voice that everyone could hear, 'When does the next Swan leave?' You can easily imagine how that brought down the house!"

Wagnerian scores are particularly

liable to "Gang Agley." My friend next related a *contretemps* that occurred at the Wartburg.

"Another funny incident happened in 'Tannhäuser.' In one scene long vine-like streamers of roses are hanging from the 'flies.' Tannhäuser stood in the middle of the stage, directly underneath one of the longest streamers, that apparently dangled from the middle of the blue sky.

"Being a little too long, the end tickled the back of Tannhäuser's neck, whereupon that knight moved forward. It still tickled him. The singer tried to look unconcerned and moved to one side. Again the tassel-end seemed to follow his unhappy neck.

"It was so comical that the audience

[Continued on page 32]

Mengelberg and Waghalter Share New York's Symphonic Week

Philharmonic and State Symphony Have Field Clear, Giving Five Concerts of Unusual Interest—Rosalie Miller, Wilhelm Bachaus, John Amans and Percy Grainger Heard as Soloists

THE New York Symphony still being far afield and none of the visiting orchestras having appeared during the week, the Philharmonic and the State Symphony under Willem Mengelberg and Ignatz Waghalter respectively, had the field to themselves with Chalmers Clifton leading his orchestral aspirants in an excellent program that shows the capability of these young orchestral players. The programs were, in spite of a certain sameness, of decided interest and there were several novelties to tempt the palates of jaded concert goers.

Waghalter and Classics

State Symphony, Ignatz Waghalter, conductor; Rosalie Miller, soprano, soloist. Carnegie Hall, Feb. 11, evening. The program:

Overture, "Iphigenia in Aulis".....Gluck
Solo Cantata No. 51.....Bach
"Jauchzet Gott in Allen Landen"
(First Time)
Miss Miller
Symphony in G Minor.....Mozart
Recitative and Aria, "A Questo Seno
Deh Vieni" (First Time).....Mozart
Miss Miller
Symphony No. 8 in F.....Beethoven

Rosalie Miller is an artist of undoubted sincerity and good taste. If parts of the magnificent Bach Cantata were unsuited to her vocal equipment, the ex-

cellence of the music and the enthusiasm with which Miss Miller invested it made it an enjoyable experience. The music is almost all too high for her; in fact, it would be too high for any but the most extraordinary voice. Miss Miller's musicianship is unquestionable and her German excellent. The Mozart work is one of his weakest inspirations and is of no interest except as a novelty. Mr. Waghalter's accompaniments were rather rough and unsympathetic. The Mozart Symphony is of course a different matter. It sounded modern and fresh as ever. The Gluck and Beethoven numbers were somewhat strenuous in quality. W. S.

Bachaus with Mengelberg

The New York Philharmonic, Willem Mengelberg, conductor; William Bachaus, pianist, soloist. Carnegie Hall, Feb. 12, evening. The program:

Overture to "Leonore," No. 1.....Beethoven
Piano Concerto, No. 2, in B Flat.....Brahms
Mr. Bachaus
"Iberia".....Debussy
Rhapsody, "España".....Chabrier

As has been observed ere this, Mr. Mengelberg's commanding place among conductors in America is not due to felicity in program-making. Why any conductor should play Chabrier's "España" immediately after Debussy's "Iberia" almost passes understanding, fortunate as the choice of either might be in other surroundings. Nor was the selection of the Prague "Leonore" Overture (consult your Thayer once more as to why it is not really No. 1, but No. 3) one to make Thursday evening's program notable for substance and arrangement.

Yet this was a concert to be remembered, by reason of the superbly proportioned and technically heroic performance which Mr. Bachaus and the orchestra gave of the Brahms' Second Concerto. That it is not more often heard is surely to be attributed to its colossal difficulties rather than to any want of vital and communicative beauty. In yielding to Thursday's pianist the high praise that is his due for the virile, yet easy and unshowy mastery with which he subdued every refractory phrase and brought it into alignment for his finely musical exposition, the heart-warming manner in which the conductor and his hundred men merged themselves into a glowing, singing ensemble must be accorded like acclaim. This was the "symphony" of the evening. Virtuoso display was as foreign to the piano part as it was to the orchestra. Conceivably the former could have had more of beauty of tone, perhaps more of caress of articulation in the slow movement, but it escaped the peril of languishing and of lily-painting and kept always the sturdy masculinity of Brahms.

In singling out for mention the able 'cello playing of Mr. Van Vliet in the concerto, it is only fair to speak also of the haunting oboe of Mr. Labate in the second part of "Iberia," which converts to enchanting sound the sensate odors of the southland night. If here and there Mr. Mengelberg's finely polished performance missed something of the picture's "encompassing voluptuousness," it was probably attributable to a certain Teutonic approach, a seeming desire to emphasize strands as if they were themes. There was a tendency to make too distinct (and somewhat disconnected) the murmurs and glitters of this glamorous web of impressionism, to substitute tangible musical substance for intangible musical atmosphere—to treat "Iberia," in fact, in the same manner as the tune-laden, dance-rhythmed "España." How prosy and garish, though finely played, the Chabrier rhapsody sounded after the exquisite refinements of the Debussy!

O. T.

ORGAN CELEBRITIES PLAY WITH ORCHESTRA

Five Important Works Given First Hearings in New York

WHEN four celebrities of the organ pool their resources with those of an orchestra of Philharmonic players to present a program composed entirely of works being heard in New York for the first time, the event is one entitled to take precedence over a rival symphony concert and even a second-time segment of the "Ring" at the opera house. Consequently it was not surprising to find Wanamaker's Auditorium housing on the evening of Feb. 11 an audience containing many faces familiar to habitués of the uptown concert halls.

The orchestra, numbering seventy, was led by Henry K. Hadley, associate conductor of the New York Philharmonic. As soloists, appeared in succession Marcel Dupré, representative of France, Marco Enrico Bossi of Italy, Palmer Christian of Ann Arbor and Charles M. Courboin, erstwhile of Antwerp. The audience showered its applause with equal enthusiasm on all.

The program of "first time" numbers was as follows:

Toccata, Adagio and Fugue in C...Bach
Mr. Dupré at the Organ
Concerto in A Minor.....Bossi
Mr. Bossi at the Organ
Concerto in E.....De Lamarter
Mr. Christian at the Organ
Cortège and Litany.....Dupré
Mr. Dupré at the Organ
Sixth Symphony in G Minor.....Widor
Mr. Courboin at the Organ

With respect to the Bach, Dupré and Widor numbers, the "first time" legend referred to the orchestral versions rather than to the compositions themselves. Mr. Dupré orchestrated the Bach work as recently as the summer of 1923 and performed it for the first time in collaboration with the Cincinnati Symphony under Fritz Reiner only ten days before this concert. The Cortège and Litany, also a product of 1923, had its baptismal hearing in Cincinnati at the same time.

In the Bach work, admirable as is the arrangement, the listener was conscious of the much sharper line of the orchestral instruments in fugal interplay than could be achieved by the organ effects similarly employed. Also there were

moments when the passing of phrases from organ imitations of orchestral instruments to the instruments themselves prompted a certain dissatisfaction with the former. How much more vital and characterful the true clarinet and flute!

This is an old criticism of orchestral imitation in the organ and one that doubtless was true of subsequent compositions as well as this one. But the Bach structure, with its shifting voices, emphasized it more than the latter-day and less contrapuntal works. That Mr. Dupré played it with a notable command of the instrument need scarcely be stated. It seemed possible, however, that Mr. Hadley's tempos were not altogether to his liking.

Mr. Bossi's concerto proved a melodious work, suggestive of a Tchaikovsky symphony, without that composer's preference for tears. Skillful and attractive use has been made of the Gregorian Chant of the Pater Noster, and the scoring came to the ears as of that singing, full-blooded style which has characterized the latter-day writing of the Italian opera-makers. Mr. Bossi's wealth of musicianship was evident both in his music and in his finely proportioned performance of it, apparently with the proper orchestral support to yield its true measure of effectiveness.

Mr. De Lamarter was not present to lead the performance of his concerto, as had been expected, and the duty devolved on Mr. Hadley. In this work there was more of massed organ and orchestra, as well as of individualistic organ solo effects, than in those which preceded it, and the results were highly successful. Mr. Christian, appearing for the first time in New York, upheld the high reputation he has established elsewhere.

Mr. Dupré's "Cortège and Litany," containing attractive material, received the least satisfactory presentation of the evening so far as coordination of orchestra and organ was concerned. Perhaps, as the least pretentious number of the program, it had been insufficiently rehearsed.

In the orchestral version of the Widor work the slow movement of the composer's Second Symphony has been substituted for that which was written for the Sixth in its original form for organ alone. Mr. Courboin and the orchestra played the work in a manner stressing the sonorities of the first and last movements, to which the hush of the softer portions of the substituted Andante afforded an arresting contrast.

O. T.

A Wagner-Tchaikovsky Program

Philharmonic Orchestra, Willem Mengelberg, conductor. Carnegie Hall, Feb. 14, evening. The program:

Symphony No. 4 in F Minor, Tchaikovsky
Wotan's Farewell and Magic Fire
Scene from "Walküre".....Wagner
"A Siegfried Idyl".....Wagner
Prelude to "Die Meistersinger".....Wagner

Every number on this program has been played here by Mr. Mengelberg many times. The Symphony sounded unusually well, especially in the intangible pizzicato movement. The Finale had a tremendous sweep and glow which veritably brought down the house. In the "Meistersinger" excerpt there was the impressive sense of structure and the attention to detail that always characterizes Mr. Mengelberg's work. Sometimes there was so much attention to detail that there was not enough, perhaps, to anything else. The Siegfried Idyl was serenely beautiful. Rarely is such exquisite balance heard in such a small division of instruments. It was an interesting exhibition of virtuosity. The audience, a large one, expressed its satisfaction loudly. W. S.

Mengelberg Gives Flute Novelty

Philharmonic Orchestra, Willem Mengelberg, conductor; John Amans, flautist, soloist. Carnegie Hall, Feb. 15, afternoon. The program:

Overture to "Euryanthe".....Weber
Capriccio for Flute and Orchestra, Kempter
Mr. Amans
Symphony in C Major, No. 1....Schubert

Mr. Mengelberg presented a romantic program to his Sunday afternoon audience, but happily did not over-sentimentalize it. In lieu of a novelty, the Kempter Capriccio had little that was

either memorable or disturbing. A sort of glorified *kapellmeistermusik*, it occasionally had a melodic charm and harmonic grace. Mr. Amans played his part easily and with authority, although the competition of the orchestra occasionally taxed his strength. A delighted audience recalled him four times after the work.

The "Euryanthe" Overture Mr. Mengelberg played with a flair but without

[Continued on page 34]

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Aping the Great, or Wearing the Hair Like X—Motion Picture Palaces Serve Music Red-Hot and Palatable—During the Might of New York's Pestiferous Noisy Claque—Honorary Officerships of Unknown Organizations Are Bait for the Musical—When a Press Agent Goes Wrong—How Tortoise Spectacles Sometimes Condescend to Music—Seeing Art at Home—All About a Famous Feud at a Prominent Opera House

Stage deportment—I mean the platform conduct of pianists and violinists as well as the movements and gestures of singers—has undergone considerable change during the past decade.

Caruso is to singers what O. Henry is to writers. The creator of the scenario-form short story and trick ending impressed himself so heavily on young authors that he has been aped ad nauseam.

Similarly, the Caruso notes of molten gold and the strange sob-like catch captured the whole tribe of tenors.

The sob is now a formal institution among tenors. I also find that some big, lumbering hulks of tenors are trying to imitate the coy humorous curtain-call deportment of the immortal Enrico. Without native humor such as possessed by Caruso such antics are of course quite absurd.

Caruso was the grown-up peasant boy, brimful of mother wit. His caricatures, shrewd, often a bit caustic, reveal the quick flashing of that innate humor. The Caruso walk, the Caruso sob, the Caruso bow is to be heard and seen in a hundred singers today.

I have heard tenors 'way down South who heard the great singer only through his records, sing "Ridi" with precisely the same intonations and pathetic gulps. I know a tenor who is today at the top of his profession who deliberately set about to follow the Caruso mannerisms.

He dressed the same, tried to adopt the same speech, played the prince to his friends and near-friends a la Enrico and, as for his singing, why, he would hold out his high notes exactly the same number of beats.

Fortunately the young man discovered he had a personality of his own, thanks to the jibes of the critics and his unfeeling rivals, so today he is almost himself.

This singer recalls to my mind a famous orator of the past generation. It was observed that all of this great orator's disciples invariably placed their right hands over their hips as they delivered orations, just like their master. Finally somebody went to the bottom of the matter. It was discovered that the great orator placed his right hand on his hip for the simple reason that he had suffered an injury to his side years before.

For years our orators acted as if they also suffered weak hips.

A marked beneficent influence has been exerted on the stage conduct of violinists by Fritz Kreisler. Violinists were among the worst offenders. The young Doschas and Reyschas clung to

the idea that they must grow their hair and Windsor ties as long as possible; a rhythmic swaying of the whole body with an occasional toss of the large crop of hair and an ecstatic rolling of the eyes—all this was regarded as highly essential.

Kreisler changed all this for the violinists.

The quiet, almost apologetic, gentleman who played in such straightforward style captured the affections of the great public as no other musician of the generation, except, perhaps Caruso.

"If unaffected simplicity could win such as astonishing popularity let me do likewise," argued certain fiddlers.

They altered their platform style, affected the Kreisler wistfulness of expression, his reposeful delivery, his patrician, Buddha-like detachment.

They succeeded, of course only to a certain point, but even this little improvement was gratefully received by their audiences.

The young crop of violinists now growing up will reap the full measure of the Kreisler example.

Our audiences nowadays can easily distinguish the honest masterlike Kreisler, from the squirming poseur who mistakes Saint Vitus for Saint Cecilia.

I made the rounds of the big motion picture theaters again last week, visiting the Capitol, the Rialto, the Rivoli, the Piccadilly theaters.

The alert musician Hugo Riesenfeld has kept his large ensembles up to a high mark of excellence in the Rialto and Rivoli.

The Capitol Theater under Director Rothafel still maintains an orchestra of symphonic proportions and fine material. The singers were good but I did not find the chorus as precise in attacks and intonation as on former occasions. The ballet is finely trained.

An engaging feature of the new Piccadilly is the movable orchestra pit which rises and descends, displaying at will either the orchestra or the organist.

In most motion picture theaters, you know, the conductor is usually a broad-shouldered rascal who stands up directly in front of the screen, obliging you to admire his manly shape instead of the handsome wardrobe of the film idol.

The programs I heard in these theaters would be a credit to any first rank orchestra; for the most part the conducting was highly creditable. The singers are young Americans who are far above the average; the instrumental soloists are of large calibre, the dancers are excellent.

I was a bit jarred in one of the newer theaters by the mannerisms of two soloists. Surely, such gifted musicians can safely dispense with the non-essentials.

All in all, our leading motion picture theaters are performing an invaluable service for good music.

A strange custom prevails in New York and in most other large centers. It is the tradition that only the musical events which take place in the formal halls, such as Aeolian Hall, Town Hall, Carnegie Hall and a handful of other places, are worthy of attention.

I know perfectly well that the musical reporters are badly overworked and cannot afford to make many side excursions off the beaten road, but I do think they miss a great deal of excellent music by this neglect.

For example, I have heard many a stirring concert by the Flonzaleys, the Letz Quartet and others of equal merit 'way downtown in the Washington Irving High School.

Then little Rumford Hall, hidden in the Chemists' Club Building, frequently is the scene of an eventful program. I heard the "first time" performances of several important works in this auditorium. Nor shall I forget the delightful evening programs staged by some of our notable piano houses—Steinway, Knabe, Chickering, to mention only a few. And only last week four eminent organists appeared in Wanamaker's Auditorium, giving a really important program.

The general musical public has yet to discover these choice retreats of excellent music. As for the artists who play in them, I believe they take a genuine pleasure in displaying their art in the intimate atmosphere and amid such sympathetic listeners.

Not many persons, particularly musicians, have the moral courage to refuse serving as directors, honorary vice-presidents or chairmen of movements

or organizations, despite their complete lack of knowledge of the aims and backers of such movements or organizations.

I have in mind a certain "movement" in the East which had on its letter-head the names of many prominent musicians. On the strength of these names many persons supported the movement. Yet it seems some of these musicians lent their names without investigating either the merits of the organization or the intentions of the sponsors. These musicians would be responsible morally if any person were the loser through the "movement." I wrote one musician whose name appeared for information concerning this movement. He replied: "I have been named honorary president. I know nothing whatever about the movement." And yet he accepted a high office in the movement!

This reckless bid for cheap publicity may prove expensive for the poor victims who were duped because they had a blind faith in the names of some prominent musicians.

The husband of Mme. Jeritza is an expert on armor, but I place no stock in the story that he will have her clad in armor hereafter when she sings at the Metropolitan.

My comment several weeks ago on the bold methods of the claque in New York has brought me more information concerning their shady deeds.

One young American singer received a telephone message to this effect:

"Miss —, we know you make \$— a year. Now, how much of this are you going to pay us?"

Evidently the man who 'phoned possessed private—and reliable—information.

Only last Tuesday afternoon, to my certain knowledge, a spokesman of the claque visited the apartment of a newcomer in America. He made certain offers, but the artist refused to be bullied.

Formerly the claque in New York confined its activities to French and Italian artists—France, you know, is the traditional home of the claque.

But today these men canvass German and Scandinavian artists regularly.

So much a week insures so much applause.

The claque leader (who is not an Italian or a Frenchman) tries to impress artists who have just arrived in this country that New York audiences will not applaud of their own volition but need the leadership of an organized claque.

Some artists are as innocent as babes—some are not—and they readily agree to pay the claque a fixed fee weekly in exchange for hand-clapping, foot-stamping and a proper number of "Bravos!"

This form of extortion thrives on the silence and the reluctance of the victims to discuss the delicate subject.

Naturally, an artist who buys applause is not likely to make her purchase a matter of public discussion.

Nor is the mean-eyed man (who is not a native American, or a Scandinavian) who heads the band particularly anxious to have his own actions recorded in the public prints.

The whole business is so shady and vicious that it calls for an immediate correction.

Sometimes it pays for a press agent to be what the late James Gibbons Huneker scornfully styled a "date hound." Though one of the first requirements of the profession seems not infrequently to be the ability to discover facts and near-facts in the career of an artist-customer not generally known to that artist herself, a total disregard for what is of record regarding her comings and going, recitals and appearances is not to be recommended. Always there is some stickler for technicalities who bobs up with a string of particulars likely to prove annoying even to a publicity expert.

One of these tireless puncturers of harmless little musical balloons has called my attention to a piece of advance "copy" emanating from a number on Park Place, New York, laudatory of a violinist, who, it appears, made her debut in 1914 with a leading orchestra of Central Europe and now—eleven years later—is just sweet sixteen.

My friend confesses he is not in a position to question either the young lady's age or the date of her debut. But he takes a violent and perhaps unreasonable exception to a statement that at the New York concert announced in this

particular bit of press material she "will make her initial bow to an American audience."

His catalogistic mind balks at this, apparently for no other reason than that he has a list of at least seven American appearance made by this same artist between the years 1919 and 1924. These include a San Francisco date in 1919, one in Montreal in 1920, others in Binghamton and Vassar in 1921, Binghamton again in 1922, and in Carnegie Hall, New York, both in 1922 and 1924. For one making her first bow on this side of the Atlantic, this is a pretty fair list, and one which should take from this subsequent "initial appearance" most of the nervousness which ordinarily attends the American debut of one so young.

When a university president exclaimed the other day that "jazz thinking" is the general rule in our colleges and schools, I immediately felt a vast affection for the honest speaker. He is right, painfully right, but he is too pessimistic.

Every generation has acted and felt about the same, but the present crop of sprouting students happens to live in the Age of Publicity. Little sister Mary keeps a psycho-analytical record instead of a diary like Grandma because she knows book publishers seek just such vivid material.

Your average student cultivates a mental lassitude most studiously because he wants to travel with the majority. Unless he looks, dresses, acts, talks, thinks and reads like his standardized fellows he is likely to be regarded as a curious sort of cuss.

Every now and then one of these fellows will grow uneasy and write an attack or "explanation" of music—most of these fellows, you know, conduct columns and literary departments in the newspapers and magazines.

Music is fair game for any writer; attack opera and you will receive letters from hundreds of approving persons; attack symphony concerts and you may be crowned a popular hero.

If you doubt it consider the Chicago Tribune. "The Greatest Newspaper in the World," you know, recently printed an editorial attacking opera, an editorial which would disgrace the columns of the Bingville Bugle. Yet, the sentiments of the Tribune writer are unquestionably shared by a great majority of Tribune readers. This is no compliment to the mentality of either the Tribune or the readers, but it is strictly a fact.

Writers of this brand are one with the street corner bravo who shies a stone at the passerby who wears a top hat. The feeling of inferiority impels us to attack, in some way, the person or institution we feel is our mental, physical, social and spiritual superior.

Just a shade different is the writer who pokes innocent fun at symphonies, operas and other forms of art with which he is only vaguely interested. This type is rapidly passing from the pages of American literature, together with the ancient humorist of the Ward-Nye school whose risibilities were always aroused by "dress suits," "dudes," "furrenirs," and other specimens unfamiliar to the chaste pioneer mind.

At present another type of writer is in high favor. I refer to the musical persons who aim to tickle their readers with the pleasing tidings that music, after all, is as comprehensible and simple as crossword puzzles and—the game of—what is the name of that Chinese domino sport which was all the rage last year?

These gentleman whisper sweet words of comfort into cauliflower ears. They assure their readers that there is no such institution as "high brow" music. They describe the art as a kind of railroad lunch-counter from which board all may take their pick—a ham sandwich, perhaps, in the form of a post-humous Beethoven quartet, or a piece of pie in the shape of a "Tristan" Prelude.

I have a profound regard for the musicians who are trying to simplify the language of music so that the average listener may grasp the beauties and structural simplicity of the "1812" Overture, or the Fifth Symphony. These musical writers are performing the same duty for music that Wells, Prof. Thomson, and Faure perform for history, science and art in their invaluable "outlines."

But some of these popularizers of music go too far, I think, when they go beyond their graphic explanations of the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

material and meaning of music. They want to drag the supposed convert to hear "The Ring," or a symphonic cycle. This is all wrong.

You may delude an innocent reader into the belief that he can understand "Götterdämmerung," or even "Die Walküre," as well as any of those bald-headed bull-fiddlers down in the orchestra pit, but you are doing a poor service for music by giving your new convert such a sudden dip in strange waters.

I say this deliberately and maliciously, for I have had experiences—oh, many of them!

Your average untrained layman is rather ashamed to confess he does not appreciate fully the mysteries of "Tristan"; in fact, if he is of a certain kind he will grow resentful at the mere imputation.

Yet the truth is that "Tristan and Isolde" and a mass of other esoteric music have many sealed pages, even for the trained musician.

Bring a person into immediate contact with certain kinds of music and the effect may be temporarily fatal for the musical progress of that individual. I have even known premature hearings of "Aida" and other operas of the advanced grade to react unfavorably.

Music remains an aristocratic art, just as poetry, painting and science remain aristocratic.

True, even the tone-deaf may have their senses sharpened by proper practice, but this mental preparation is a high essential.

Mental preparation and perhaps even a gradual awakening of other powers of perception must precede real musical appreciation. Your worthy tax-payer is tickled when he is told he may enjoy all the delights of music without this period of mental and emotional apprenticeship by merely swallowing a few patent pills of knowledge.

That university professor is right: "jazz" short-cuts to music cannot create genuine lovers of music any more than a reading of a guide book on India can bring the reader to the top of Mount Everest.

After all, artists are only human, as is illustrated by the ease with which they sometimes misunderstand each other.

I am thinking just now of the Jeritza-Gigli flareup at the Metropolitan which found its way to the front pages of the New York newspapers and yielded for both singers and for the opera company a million dollars worth of publicity which all concerned would rather not have had.

My own impression, after learning the "inside" facts which the newspapermen tried vainly to get, is that there was undue excitement all around and that by the time the tenor and the soprano are brought together next season anything that might savor of ill feeling will have vanished and they can both look back on the incident and laugh at it, as due to failure on the part of each to grasp what the other intended.

Anyway, here is what happened, and the reader can judge for himself whether there is any necessity for anyone to seek satisfaction on the field of honor or whether Mme. Jeritza, now departing on a concert tour, need refuse to sing again with the all-popular tenor so long as she lives.

Here we are at "Tosca," a benefit performance, blessed by a total absence of critics. Mr. Scotti has gone home, having been duly disposed of in the second act. The third act ends with salvos of applause which bring the soprano and tenor before the curtain several times. Mr. Gigli follows his usual custom of handing the soprano out into the wings before he himself leaves the stage. This gives his adherents an opportunity to put a crescendo into their applause, and there is an extra burst of it, solely for him. In acknowledging this he takes what can be construed as an individual curtain call before disappearing after the soprano.

There are cries of "Jeritza," "Jeritza," for this is her last *Tosca* of the year and her last appearance but one.

The golden curtains open and then close again, without anyone appearing. Finally Mme. Jeritza, apparently propelled unwillingly by Giuseppe Bamboschek, an assistant conductor, appears, weeping. Some one in a front row asks

her what is the matter. She replies brokenly, something like this, "Gigli not nice to me tonight." That ends the curtain calls. Tenor and soprano do not come out together again.

So much for those in front of the curtain. Meanwhile the stage is the scene of a tragi-comedy that all the libretto writers have overlooked.

Apparently nettled by Gigli's individual bow, the soprano turns to him when the crowd is calling her name and tells him "Go on, take it all." He responds in kind, and someone's fist is shaken somewhere, more excitedly than menacingly.

Mr. Bamboschek and Ellen Dalossy, soprano of the company, are witnesses to the scene, and the assistant conductor has the presence of mind to lead Mme. Jeritza to the stage and persuade her to take the call in spite of her tears. She vows she will never sing with Gigli again. She even talks of shaking from her feet the dust of the Metropolitan forever.

The imperturbable Giulio Gatti-Casazza, who has gone home just too early to witness all this, is sent for. Gigli, stung by remarks made to him by Bamboschek and Mme. Dalossy, who have tried to point out to him that even if a soprano does take a tenor to task the tenor isn't supposed to reply in kind in this land of the brave and home of the free, stalks irately to his dressing room.

The general manager arrives. So also the Baron Popper, husband of Mme. Jeritza. There is a long consultation that lasts until after midnight. After that comes the deluge of newspaper stories, evasive interviews on the part of Gigli's secretary and the Baron. The taciturn Mr. Gatti says nothing at all, and his silence is only equalled by that of W. J. Guard, the press representative.

Perhaps it is only a coincidence that on the same day that one of the more sensational dailies hints that there may be a challenge to swords or pistols from the Baron, another prints a photograph of Gigli wrestling.

But, as I said before, opera stars are human like the rest of us, and my own belief is that the tears already shed end the casualties, says your

Mephisto

Artists Departing for Europe on Liners

Departures of musicians for vacations abroad were a feature of the last week. The White Star liner Olympic on Feb. 13 took out several artists. Among these were Miguel Fleta, tenor of the Metropolitan; Georges Baklanoff, baritone of the Chicago Civic Opera Company, and Michel Fokine, Russian dancer. Leon Douglas, Jr., vice-president of the Victor Talking Machine Company, left by the Duilio on Feb. 4.

Mme. Kirkby Lunn, contralto, who was a member of the Metropolitan Opera more than a decade ago, and more recently heard with the British National Opera Company, arrived on the Canadian Pacific liner Empress of Scotland on Feb. 5 for a few days' visit to New York before departing for a Mediterranean cruise on the same vessel. Wilhelm Furtwängler, conductor, who has been making appearances as guest with the New York Philharmonic, left to fulfill European engagements on the Minnetonka on Jan. 31.

Mrs. Friedrich Schorr, soprano and wife of the Metropolitan Opera baritone, sailed on the Hamburg-American liner Albert Ballin on Feb. 5. Erno Rapee, conductor of the Fox Theater in Philadelphia, sailed on the Cunard liner Berengaria on Feb. 7. Mrs. Carl Friedberg, wife of the pianist, was due to arrive on the White Star liner Olympic on Feb. 10.

Rhys Williams Joins Sherman K. Smith Concert Management

Rhys Williams, formerly local manager in Newcastle, Pa., will in the future be associated with Sherman K. Smith, manager of the Zimmer Harp Trio and other concert attractions. Mr. Williams will spend much of his time on the road, booking the Smith attractions throughout the Middle West and Virginia. Mr. Williams, who has also been MUSICAL AMERICA's representative in Newcastle, has presented the San Carlo Opera Company, the Ukrainian Chorus, the Flonzaley Quartet and many others in concert.

VARIETY FOUND IN SAN FRANCISCO LIST

Operas and Concerts Fill Calendar with Notable Events

By Charles A. Quitow

SAN FRANCISCO, Feb. 14.—Frank W. Healy, San Francisco concert manager, who has been personally directing the first Australian-American tour of the Roman Choir since last October, presented this unique ensemble before an audience of some 7000 persons in the Civic Auditorium on Feb. 8. Finished execution, fine blending of tone and delicacy of shading were displayed to the best advantage in a cappella numbers, an Ave Maria by Vittoria and "The Return of the Sheep" by Muller, the latter being sung with such charm that a repetition was demanded. Uda Waldrop accompanied the choir on the exposition organ in Perosi's Gloria, Grimaldi's Regina Coeli and Refice's Magnificat. Two groups of Italian folk-songs and excerpts from Italian operas followed the ecclesiastical portion of the program. Salvatore Augello was encored at the close of his interpretation of the Prologue to "Pagliacci" and "Zaza Piccola Zingara," and won salvos of applause with a zestful reading of "Largo al factotum."

Vladimir de Pachmann played at the same hour under the management of Selby C. Oppenheimer before a capacity audience in the New Columbia Theater. Mr. de Pachmann played the Black Key Etude of Chopin with an ease and fleetness which won him an ovation. Bach's "Italian" Concerto, Mozart's C Minor Fantasia, a Chopin group, Schumann's "Nachtstück," Liszt's "Eclogue" and Brahms's Rhapsody, Op. 79, No. 1, were played with the artist's characteristic beauty of style and facility.

The Elwyn Bureau presented the San Carlo Opera Company before large audiences in the Curran Theater. The repertoire consisted of "Aida," "Faust," "Andrea Chenier," "Madama Butterfly" and "Rigoletto." The list of principals included Anne Roselle, Tamaki Miura, Bianca Saroya, Stella De Mette, Josephine Lucchese, Demetrio Onofrei, Pietro De Biasi, Manuel Salazar, Natale Cervi, Mario Valle, Mario Basiola and Mary Kent. Fulgenzio Guerrieri conducted. All the participants were cordially received, and the chorus and orchestra came in for their share of praise.

Appearing in the Fairmont Hotel under the management of Alice Seckels on Feb. 9, Alberto Salvi, harpist, made a deep impression with his extraordinary technical skill and command of tonal effects. His adaptation of Chopin's C Sharp Minor Impromptu was especially charming.

Gaetano Merola, conductor of the San Francisco Opera Company, returned from Europe on Feb. 8.

BUFFALO ARTISTS GIVE OPERA WEEK

Reiner and Cincinnati Men Hailed in Visit—Local Works Played

By Frank W. Balch

BUFFALO, N. Y., Feb. 16.—Buffalo's own light opera company, the first in the history of the city, on Saturday, Feb. 14, ended a most successful week's run of Gilbert and Sullivan's "Pinafore." The organization, comprising a number of Buffalo's most prominent singers, was presented under the auspices of the Buffalo Players, a local society, which has accomplished unusually fine results with good drama and music since its organization two years ago.

Each night of last week and two matinees found The Playhouse in Allen Street, used jointly by the Players for drama and the Chromatic Club for concerts, packed to the doors.

Richard Miller, Buffalo tenor, sang the rôle of Ralph Rackstraw. He had a very enthusiastic reception. Ruth Cummings Wise, a Buffalo artist, who, like Mr. Miller, has had concert experience, was a delightful Josephine. Florence Ann Reid, one of the city's most prominent church soloists, was a capable Buttercup. Others heard were John J. Stall, W. Martin Griffith, Bradley Yaw, Elmer H. Spencer and Margaret Heckman, all well cast and pleasing in their rôles.

The striking success of the enterprise, the first week-long series of this kind warrants a continuation of Buffalo Players' activities in musical endeavor.

The Cincinnati Symphony, Fritz Reiner conducting, gave two delightful concerts in Elmwood Music Hall on Tuesday, Feb. 10 under the auspices of the Buffalo Musical Foundation, Marion DeForest, director. The afternoon concert was for children, it is estimated, more than 3,000 youngsters and elders attended. At the evening program, Cecilia Hansen, violinist, was soloist. It was an interesting program of Berlioz, Brahms, Honneger, with Miss Hansen appearing in two groups. Mr. Reiner, in his initial appearance in Buffalo, certainly made a most favorable impression and met with a reception that will necessitate his return. Miss Hansen was recalled a number of times.

Buffalo composers and soloists and the local composer-conductor, Arnold Cornelisen, combined in the presentation of one of the most interesting programs the Buffalo Symphony has ever presented, in Elmwood Music Hall on Sunday, Feb. 8. A work by the Rev. Ludwig Bonvin of

Buffalo—Largo Expressivo from his G Minor Symphony—was given an excellent reading. He was present and must have been deeply moved at the demonstration his work aroused. Another local composer had a work on the Sunday program—Sylvio Coscia, a member of the Buffalo Symphony, whose colorful "Visione Eroica" opened the program, and was warmly received. Ruth Rodgers, soprano, was the soloist, and made a most favorable impression.

Buffalo soloists participated in the Chromatic Club's Saturday afternoon program at The Playhouse in Allen Street on Feb. 7. A big audience attended. Edna Zahm, soprano, and Florence Reed, contralto, gave interesting groups of songs in artistic fashion. Elsie De Grood, violinist, was equally pleasing in a group. Miriam Youngs was well received in piano works.

An impressive tribute was paid the memory of John Lund, Buffalo composer and conductor, who died recently, by members of the Buffalo Orpheus Club, at its concert in Elmwood Music Hall on Monday, Feb. 9. Mr. Lund had been leader of the club for twenty-five years. At the conclusion of the concert the entire big audience stood silently while William Gomph, at the organ, played the Chopin Funeral March. Jacob E. Mueller, honorary president, gave a eulogy.

Arthur King Barnes, New York, was the soloist, singing with choral accompaniment. William J. Gomph was acting conductor for the evening. Grace Kerns, New York soprano, and Mark Hambourg, pianist, were assisting soloists. Each greatly pleased the audience.

Philadelphia Treble Clef Club Gives Fortieth Anniversary Concert

PHILADELPHIA, Feb. 14.—The Treble Clef Club, the oldest women's choral organization in this city, celebrated its fortieth anniversary with a splendid concert in the Bellevue-Stratford. Karl Schneider, conductor, obtained interesting results. First performances were given of a Lullaby by James Dunn, dedicated to the club, and a fine setting by the British composer, Wostenholme of Dryden's "Ode for Saint Cecilia's Day," with a baritone solo part, well sung by Horatio Connell. The Lullaby, set to the words of "Ye spotted snakes with double tongue" from "Midsummer Night's Dream" had to be repeated. Thaddeus Rich, concertmaster of the Philadelphia Orchestra, played the Romance and Finale of the Wieniawski Concerto in D Minor and shorter numbers with his usual effectiveness. Mr. Connell's rich voice was heard in Brahms' "Ständchen," Ellis Clark Hammann's beautiful "Wanderer's Night Song" and other numbers.

W. R. MURPHY.

DETROIT SYMPHONY GAINS NEW SUCCESS

Greatest Ovation of Year
Rewards Conductor in
Wagner Program

By Mabel McDonough Furney

DETROIT, Feb. 14.—The biggest ovation of the orchestral season was given Ossip Gabrilowitsch, the Detroit Symphony and Clarence Whitehill on Feb. 5, when a Wagnerian program was heard in Orchestra Hall. The program reached a stirring climax, with the "Tannhäuser" Overture, by way of the Prelude to "Meistersinger," the Prelude and Love Death from "Tristan" and The Ride of the Valkyries and the Funeral Music from "Götterdämmerung." Mr. Gabrilowitsch seems to discover new beauties of color and line with each reading of a Wagnerian score, and this concert was replete with unexpected thrills. Mr. Whitehill was heard in an aria from "The Flying Dutchman" and Hans Sachs's Monologue from "Meistersinger" lending to each an air of distinction that was impressive. He sang both numbers with well-calculated dramatic effect, clarity of diction and sonority of tone.

The Detroit Symphony was heard in an attractive program in Orchestra Hall

on Feb. 8. Isabelle Vengerova, pianist, was soloist. This was her first local appearance, and she was accorded a cordial welcome. Her vehicle was the A Minor Concerto of Schumann, in the playing of which she showed remarkable technical facility and a tone characterized by an ingratiating sweetness. Victor Kolar opened the program with the Overture to "Benvenuto Cellini" and closed with Dukas' "L'Apprenti Sorcier." Rossi's Suite, "Intermezzi Goldoni," was particularly beautiful because it brought out the fine tone of the strings.

The Philharmonic-Central Concert Company presented Erna Rubinstein, violinist, and Rafaelo Diaz, tenor, on Feb. 9. Miss Rubinstein offered a Weiner sonata and two miscellaneous groups, accomplishing her best results in Hubay's arrangement of the "Sapphic Ode" and Sarasate's transcription of a Chopin nocturne. Mr. Diaz contributed an aria from "Griselidis" and songs by Strauss, Rabey, Franz, Bantock and others, his robust tone and wide range gaining for him a vociferous reception. His best work was done in songs where broad effects were possible. Miklos Schwalb was the accompanist.

Isa Kremer's recital in Orchestra Hall attracted an audience that filled the auditorium.

The Detroit Symphony gave a program in the ballroom of the Book-Cadillac Hotel on Feb. 10 for financial contributors to the orchestra. Ossip Gabrilowitsch and Victor Kolar shared the task of conducting.

ST. LOUIS FORCES GIVE TWO CONCERTS

Fischer Leads in Absence of
Ganz—Recitalists Win
Much Applause

By Herbert W. Cost

ST. LOUIS, Feb. 14.—Owing to a slight attack of influenza Rudolph Ganz relinquished the baton of the St. Louis Symphony to Frederick Fischer for last week's orchestral concert. Mr. Fischer is well equipped to step into such a breach, and his leadership at yesterday's tenth subscription concert was masterly. The program offered many opportunities, and these were in no way lost. Dvorak's "Carneval" Overture opened the program. The string choirs were heard to fine advantage in two numbers, given first hearings—Bolton's Minuet and Sinigaglia's "Étude de Concert." The audience found much pleasure in Ravel's "Rhapsodie Espagnole" and Georg Schumann's colorful "Liebesfrühling."

The soloist at this concert was Carl Flesch, violinist, who played Brahms' Concerto in D with impressive style and superlative technique. Mr. Fischer gave him a fine accompaniment, and after a number of recalls Mr. Flesch gave an extra number—two numbers from Bach's Concerto in G Minor, unaccompanied.

John Corigliano, violinist, was the soloist at last Sunday's popular concert. The young artist played the Bruch Concerto in G Minor with fine musical insight and was warmly received. The orchestral numbers were Max Zach's Oriental March, played annually in memory of the late conductor, the Overture to "Ruy Blas" by Mendelssohn; "Le Rouet d'Omphale" by Saint-Saëns; Glazounoff's Valse de Concert, and "Finlandia" by Sibelius.

Fritz Kreisler was obliged to add four

extras to his already generous program at his annual recital in the Odeon on Thursday night. The house was sold out and it is estimated that at least 500 persons missed admission. Mr. Kreisler presented a program containing Corelli's "Folia," Schubert's Rondo in B Minor, Lalo's "Symphonie Espagnole" and a group containing three of his own transcriptions, "Melody" by Charles G. Dawes and the Rondo Capriccioso by Saint-Saëns. Carl Lamson provided a faultless accompaniment. The concert was under Elizabeth Cueny's management.

E. Robert Schmitz, pianist, electrified a capacity audience in Sheldon Auditorium last Saturday night in a recital made up mostly of modern compositions. It was his initial appearance here, and after a traditional reading of Liszt's transcription of the Bach Fantasia and Fugue in G Minor, and César Franck's Prelude, Chorale and Fugue, he played modern works by Debussy, Milhaud, Albeniz, Liapounoff, Whithorne and Ravel. The audience was most appreciative and demanded encores. The concert was under the auspices of the Piano Teachers' Educational Association.

Assisted by Louis Graveure, baritone, the Apollo Club gave its second concert on Tuesday night in the Odeon. This sterling artist was in fine voice and sang three groups of widely different songs. The club, under Charles Galloway, gave a good account of itself in four groups.

The Scottish Rite Choir and Moolah Chanters, under the conductorship of O. Wade Fallert, gave a fine concert in Moolah Temple last night assisted by Alice Conant, soprano, and H. Max Steindel, cellist. Both artists were received with much enthusiasm. Percy E. Ramsey accompanied the club, and Esmerelda Berry Mayes was accompanist for the soloists.

PIANO AND VIOLIN MUSIC FORM INDIANAPOLIS LIST

William Bachaus, Fritz Kreisler and
Georges Enesco Give Programs
Before Enthusiasts

INDIANAPOLIS, Feb. 14.—William Bachaus, pianist, recently gave a recital in the Murat Theater under the auspices of the Indianapolis Matinée Musicale. His program included Brahms' Variations on a Theme by Paganini, four etudes and the A Flat Polonaise of Chopin, "Poème Satanique" and the Fifth Sonata of Scriabin, the Albeniz Tango and Strauss' "Ständchen," arranged by himself. The pianist once more proved a master of the mechanics and expressive powers of his instrument.

The appearance of two violinists—Fritz Kreisler and Georges Enesco—on Sunday afternoon, Feb. 1, attracted many enthusiasts to the Murat Theater, where Mr. Kreisler played, and to the Academy of Music, where Mr. Enesco gave a recital before members of the Männerchor. Both artists opened their programs with a Handel Sonata. Other numbers on Mr. Kreisler's pro-

gram were the Bruch Concerto in G, Saint-Saëns' Rondo Capriccioso, and his own arrangement of several Negro spirituals and "Molly on the Shore." Carl Lamson provided finished accompaniments, for an artist whose ability needs no comment.

In Mr. Enesco the Männerchor recognized another violinist of extraordinary power, revealing a fine singing tone in Vitali's Chaconne, César Franck's Sonata in A, Ravel's "Tzigane," Bach's Air for the G String and Kreisler's "Liebeslied." He was accompanied by Edward Harris. PAULINE SCHELLSCHMIDT.

UTICA, N. Y., Feb. 14.—The B Sharp Musical Club recently gave an interesting program, of which Mrs. F. J. MacMackin was chairman. Artists taking part were Mrs. W. B. Hilton, Mrs. Tracy Humphrey, Anna Chase Hamlin, Dudley E. Rowland, Mrs. Raymond Brewer, Mrs. Rhee T. Rhode, Mrs. Francis T. Owens, Mrs. Fergus Bridge, Mrs. Harry McCormick, Mrs. George Crowell and Miss Briesen, Miss Hoffmeister and Miss Griffiths.

The Musicians' Club of Evansville, Ind., has engaged the Flonzaley Quartet for a concert on March 16.



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WHEN THE CRITIC EXHAUSTS HIS SUPERLATIVES ON ELENA GERHARDT



Photo by Nickolas Muray, N. Y.

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* * *

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* * *

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STEINWAY PIANO

CLEVELAND HEARS NEW ENESCO WORK

Excerpt from Opera Led
by Composer with
Sokoloff Men

By Florence M. Barhyte

CLEVELAND, Feb. 14.—The Cleveland Orchestra, in one of the most brilliant concerts of the season, on Feb. 5, in Masonic Hall, presented Georges Enesco, Rumanian composer and violinist, as soloist, and gave the first American performance of an excerpt from his unfinished opera, "Oedipus." This was the "Dance of Theban Shepherds, Women and Warriors." It embodies qualities of vivacity and animation and has interesting rhythmic effects. Cleverly orchestrated, from the standpoint of the old and modern school, it is a composition of unique and interesting design. There are descriptive themes for the participants in the dance which are intensely amusing and intricately devised.

A fine performance of Mr. Enesco's First Rumanian Rhapsody, played under Nikolai Sokoloff's baton, was also given. Mr. Sokoloff was in a most buoyant mood and his players responded with notable fire and precision to his leadership.

Mr. Enesco made his appearance first in the rôle of violinist, and was greeted with a tremendous ovation after his performance of the Bach Concerto in E Major, in which he displayed a tone of much beauty. In Chausson's "Poème" for violin and orchestra he delivered the lyrical phrases with exceptional style. It was an evening of many ovations for the visitor, who was repeatedly recalled.

The program began with a charming Ballet Suite from Grétry's "Cephale et Procris," orchestrated by Mottl, comprising three movements, Tambourin, Menuetto, and Gigue, and finely portrayed by Mr. Sokoloff.

The popular concert of the Cleveland Orchestra, on Sunday, was thoroughly enjoyed. The Tchaikovsky "Variations," superbly played under Mr. Sokoloff, re-

ceived an ovation. Henri Deering, pianist, was the soloist and proved a talented and capable musician in a splendid performance of Rachmaninoff's Concerto in C Minor. He was recalled and responded with an encore, a Tango by Albeniz; also heard in an incidental solo was the first cellist, Victor de Gomez.

The Cleveland Institute Quartet made its first appearance in the series of concerts presented by the Chamber Music Society in Wade Park ballroom, on Feb. 3, with much success. The assisting artist was Beryl Rubinstein, pianist, who with the group composed of André de Ribaupierre, first violin; Charlotte Demuth Williams, second violin; Quincy Porter, viola, and Rebecca Haight, cello, gave a program of exceptional interest. The quartet displayed ensemble work of high merit and a tone of nice quality. The imposing Brahms work was given an interesting reading and the Bloch Quintet, which had its initial performance several weeks ago at the Museum of Art, proved on a rehearing a work of remarkable dramatic achievement, with an atmosphere of rare charm and tenderness, despite many intricacies, which were easily surmounted by the Institute players.

The second of a series of recitals of works by Widor, presented at the Museum of Art by Albert Riemenschneider, organist, and including the ten organ symphonies of the French master, was given on Feb. 4. It comprised the Second and Sixth Symphonies, which Mr. Riemenschneider accorded worthy performances, finding ample opportunity for display of technic and artistic mastery of his instrument.

San Antonio School Presents Dohnanyi

SAN ANTONIO, TEX., Feb. 14.—The San Antonio College of Music, John M. Steinfeldt, president, presented the Hungarian pianist, Ernst von Dohnanyi, in recital on Jan. 24 at Main Avenue High School auditorium. Utmost appreciation attended his disclosure of musical gifts of highest order. Works by Beethoven, Brahms, Schumann, Chopin and himself were represented on the program. The Dohnanyi works were interesting for their flavor of Hungarian folk-music and received outstanding approbation.

GENEVIEVE M. TUCKER.

HONOLULU CHORUS MAKES DEBUT BEFORE NOTABLES

Governor of Hawaii Gives Address—
Local Soloists Heard Under
Milton Seymour's Baton

HONOLULU, Jan. 29.—The newly organized Honolulu Choral Society, of sixty-five voices, Milton Seymour, conductor, made a successful initial appearance on Jan. 16. The program included Schumann's "Gipsy Life," Sullivan and Pinsuti numbers, Adolphe Adam's "The Comrade's Song of Hope," Faning's "Song of the Vikings," the Waltz from Gounod's "Faust" and "Hawaii Pono," the national song of the former Hawaiian monarchy.

Mrs. Courtenay Newcomb, soprano, and Seiji Tatum, Japanese tenor, were the soloists. Mrs. Newcomb sang the aria "Non la sospiri la nostra casetta" from the first act of "Tosca," and Charles Gilbert Spross, "Yesterday and Today." Mr. Tatum sang Brohi's "Vizione Veneziana," Katherine Glen's "Twilight," and the aria "E lucevan le stelle," from "Tosca."

Governor Wallace R. Farrington, honorary president of the choral society, gave a brief address, in which he prophesied a great annual music festival for Hawaii.

Mr. Seymour, the conductor, announced that the program would be repeated in a free open-air concert from the steps of the Capitol Building, as a means of emphasizing the community character of the chorus. He said he hoped to have eventually a chorus of 300 of the best voices in Honolulu.

Michel Zacharewitsch, London violinist, on his way from an Australian tour to eastern American cities, spent two weeks in Honolulu and appeared in a public recital on Jan. 19, in which his principal offering was Tchaikovsky's Concerto in D Major. Mr. Zacharewitsch also played at Fernhurst, home of the Y. W. C. A., and at the residence of Mrs. C. Montague Cooke.

The Morning Music Club held its January meeting at the home of Mrs. F. J. Lowrey. Albert B. Watts, formerly of Cincinnati, a pupil of Jean ten Have, played a Sonata by Gasparini and

works by Kreisler, Beethoven and Veracini. The accompanist was Mrs. Walter Love. Others who took part were Mrs. John P. Erdman, Elsa Cross, Mrs. A. F. Huntingdon and Mrs. J. A. Balch.

MARGARET GESSLER.

TOLEDO APPLAUDS TRIOS

Muenzer and Nold Players Give Programs—String Quartet Also Heard

TOLEDO, OHIO, Feb. 14.—The Muenzer Trio gave a splendid concert at Notre Dame Hall on Jan. 29. The playing of Messrs. Muenzer, Koebel and Wagner was well coordinated, displaying fine technic, unerring precision and flawless tone. The program included Mozart's Trio in G, Mendelssohn's Andante in B Flat, an Arensky Scherzo and Brahms' Trio in B. The concert was given under the auspices of the Sisters of Notre Dame.

The Nold Trio was well received in the second concert of a series of chamber music events. The organization includes Helen Johnston Nold, violinist; Marjorie Johnston, cellist, and Franklin Nold, pianist. Assisting in the same program was the Toledo String Quartet, made up of Miss Nold, violin; Florence Fisher, second violin; Mathilde Burns, viola, and Marjorie Johnston, cello. The program included Haydn's Quartet, Op. 76, No. 3, a Romance by Glinka, the second Arabesque by Debussy, "Colonial Song" by Grainger and the Quintet in E Flat, Op. 44, by Schumann. This number was given by the quartet, with Franklin Nold at the piano.

HELEN MASTERS MORRIS.

Lewiston-Auburn Symphony Appoints
Joseph Moran as New Leader

LEWISTON, ME., Feb. 14.—The resignation of Wilfred Tremblay, as conductor of the newly organized Lewiston-Auburn Symphony, was tendered last week, and Joseph Moran of this city has been appointed to take his place. Mr. Tremblay has gone to Waterville as pianist for one of the theaters, making it difficult to continue his work with the orchestra here.

ALICE FROST LORD.

GRAINGER

RECITALS IN NEW YORK—BOSTON AND CHICAGO

"The Perennial Grainger to a Perennial Public"

"Grainger, the pianist, is wise with that it is the custom to call the wisdom of the simple, he gives the actual audience precisely what it expects. Therefore, on Saturday afternoon, it filled Jordan Hall almost to the doors—rare sight hereabouts at a pianist's concert. Further: his novel pieces made an instant, easy, agreeable impression. Finally, the years may not wither nor repeated contacts stale the pleasure of Grainger's individuality. Other pianists may be this, that or the other * * * yet not one—even Rachmaninoff—suffuses a presence over a concert room as does Grainger. He plays a 'standard piece' for the fiftieth time and seems as eager as a discoverer to achieve it. His delight in the music and his own playing are obvious and unaffected. Gladly the audience shares it. He ranges from old numbers to new and back again: his playing waxes or wanes; yet throughout here is a pianist, a musician, who knows no unbelief—in himself, music, the piano, this world or the next. No wonder Grainger conquers. With devoted energy Grainger embarks on the Variations of Brahms, and to the end abates not. Again there is reason to admire the reverberant sonorities, the incisive rhythm, the singing tone, infused into music and piano; the exhaustless zest of varying mood; the eagerness outflinging."—By H. T. Parker, *Evening Transcript*, Boston, Mass., Jan. 12th, 1925.

"Many people were turned from a sold-out house when Grainger gave a recital on Saturday afternoon in Jordan Hall. The Bach-Liszt Fantasia and Fugue was magnificently played. Perfect clarity, volumes of well-balanced tone, fine dynamics and interesting interpretations marked it from start to finish. Three numbers of Balfour Gardiner found a warm welcome. The 'Sailor's Piece' is one of the most thoroughly delightful things heard in a long time. The Guion 'Sheep and Goat Walkin' to the Pasture' was an immediate success. The audience demanded and won a repetition. The Brahms Cradle Song was, to many at least, the finest thing of the recital. Such loveliness of tone, such exquisite tenderness and such a prevailing sweetness one seldom hears in this mother-song."—*Christian Science Monitor*, Boston, Mass., Jan. 12th, 1925.

"Grainger attracted a capacity audience to Jordan Hall yesterday afternoon. People were being turned away from the box office some time before the concert began. All in all he is the average amateur's ideal pianist."—By P. R., *Globe*, Boston, Mass., Jan. 11th, 1925.

"Probably 500 persons were turned from the doors of the Arcadia auditorium yesterday afternoon. The added numbers were so numerous that it was impossible to keep count. Grainger's program was as usual diversified. * * * Grainger was in particularly good form and achieved a beautiful fabric of tonal color throughout."—By Campbell-Duncan, *Evening Post*, Chicago, Ill., Dec. 1st, 1924.

"Grainger and Muzio Get Capacity Crowd at Uptown Concert"

"Grainger, a superb pianist, played Bach-Liszt Prelude and Fugue in G Minor, Chopin's Sonata in B Minor and several briefer pieces."—By Edward Moore, *Daily Tribune*, Chicago, Ill., Dec. 1st, 1924.

"The G Minor Fantasia and Fugue by Bach, in which Grainger brought together all his great resources as a master pianist and did full justice to a tremendous work. His performance of the Fugue was irresistible in its pulsating rhythm, performed with speedy, tireless and most express fingers."—By Grena Bennett, *American*, New York, Jan. 6th, 1925.

"Grainger Recital Draws Applauding Throng"

"A throng came to hear an unconventional program with modern English and American numbers. Grainger was in fine form, giving the Bach number a magnificent close, with his usual blend of crisp clarity and notable power thoroughly in evidence."—*Herald Tribune*, New York, Jan. 6th, 1925.

"That entertaining pianist, Percy Grainger, gave his concert last night in Carnegie Hall. It is a praiseworthy habit of this pianist to introduce fresh music, the audience made Grainger very welcome indeed. He repeated several of his performances and materially extended his program."—By Olin Downes, *Times*, New York, Jan. 6th, 1925.

"Grainger so obviously enjoys playing the piano that one cannot help sharing his enjoyment. His gusto is always infectious, and his playing is so clean, lucid that one has the feeling of taking a walk with him on a bright frosty morning and admiring the spring and energy he puts into every step. Grainger gave us, by way of novelties, some admirably written pieces by Balfour Gardiner and a gravely comical 'Sheep and Goat Walkin' to the Pasture,' by David Guion, that we were all glad to have repeated."—By Ernest Newman, *Evening Post*, New York, Jan. 6th, 1925.

"Grainger always emerges to the surface of his program with a new composition in his grasp. * * * Such enthusiasm is contagious, especially when the four pieces were played with true understanding and sympathy. * * * Grainger played with the eager, characteristic power and command which made his first concert of the season thoroughly invigorating."—By A. S., *The World*, New York, Jan. 6th, 1925.

"Plays Bach Transcription to Piano with Rare Success—Audience Fills the Hall"

"Piano recitals often strike terror to the stoutest soul. It is a pleasure to hear Grainger. As Hazlitt would put it, Grainger plays with gusto and all so quietly, so modestly. No eyes rolled toward the ceiling as if in rapt ecstasy, no air of the conqueror after a bravura passage turning toward the audience as if he was saying, 'There, you poor fish, what do you think of that? Isn't it wonderful, marvelous?'"

"Grainger made Liszt's transcription sound as if it were a fantasia on Bach's music. The Fantasia was, indeed, a fantasia, charged with grandeur and charm, sweetness and light, a poetical rhapsody. Delightful, too, was the exposition in the Fugue, the light, joyous, frolicsome announcement of the subject and answer; then the gradual growth of intensity, the charm of contrasting episodes. Throughout the concert there were expressive dynamic gradations, strength that was not abused, sentiment that was not sentimental, a keen sense of rhythm and a mastery of it. The hall was completely filled with a justly enthusiastic audience."—By Philip Hale, *Herald*, Boston, Mass., Jan. 11th, 1925.

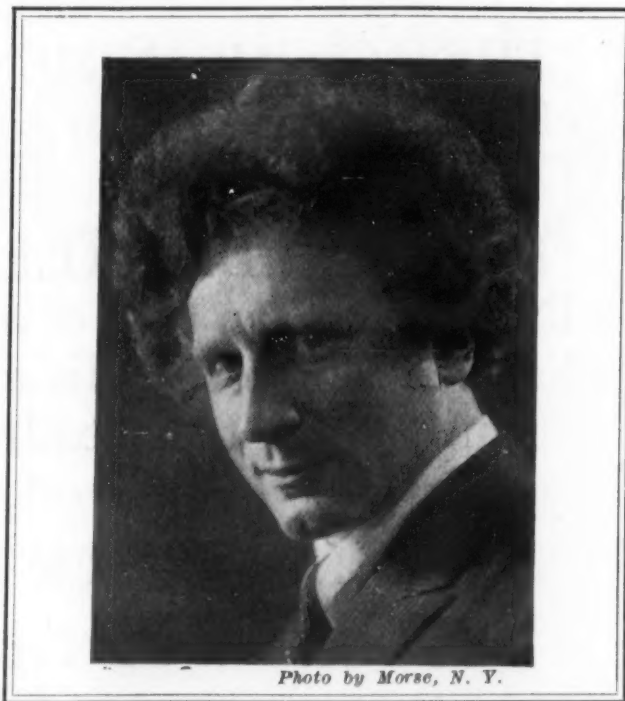


Photo by Morse, N. Y.

"There is one part of a recital that is seldom reported in a music criticism: namely, the group of encores at the end of the program. Yet once in a long while a pianist or singer may prove sufficiently persuasive to keep the music critic in his seat after his appointed task is done. Such was the case at Grainger's recital in Jordan Hall yesterday afternoon, the fact of the matter is that Grainger is a pianist to whom one may listen with pleasure quite indefinitely. And this seemed to be the point of view of yesterday's large audience which had already asked for extra numbers besides demanding a second hearing of David Guion's entertaining paraphrase of 'Sheep and Goat Walkin' to the Pasture.' That Grainger succeeded in making Brahms Variations on a theme by Handel actually engrossing is of itself sufficient proof of his powers. To work such a marvel there is need of a clear head, perfectly controlled wrists and fingers, a fine musical sense, a keen ear for rhythm and a marked feeling for tonal beauty. And by token of this and of many another performance these are qualities that Grainger possesses in unusual degree. Again Grainger has the skill to make a program that shall be well balanced, consistently interesting and at the same time unconventional."—By Warren Storey Smith, *Post*, Boston, Mass., Jan. 11th, 1925.

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is a new violinist, who brought to America something, which has never been heard on concert platform in our days. New York heard him and New York acclaimed him. Not only with his unusual talent, that he captured his huge audience, but his rendering of Mozart will remain unique in the history of music in New York.

Recalls after recalls in Carnegie Hall were not the only testimonies of his New York audience, as many letters have come to the offices of Antonia Sawyer, Inc., congratulating the managers on this new artist. Many clubs and colleges have secured engagements to hear for the first time Mozart's music, as it really was composed in the mind of the great master melodist, and as it was played by Mozart himself in the salons of Czech nobility in Prague A. D. 1790.

KOLITSCH PLAYS ON MOZART'S VIOLIN, a Jacobus Stainer made in 1657, lent to him from the museum of Castle Roudnitz in Czechoslovakia.

"THE ACCOMPANIMENT OF A GENUINE 18th CENTURY SPINET created effects unheard in our concert halls" writes the musical reviewer in "Musical Courier."

"KOLITSCH DISCLOSED MORE THE CHARACTER OF THE HUMANIST IN MUSIC than that of a merely accomplished performer" wrote The Christian Science Monitor. "His employing a spinet for the accompaniment of Mozart seemed much truer to history, than has certain artists' notion of using a harpsichord with violin works of eighteenth Century masters."

"HE BROUGHT BACK THE DAYS OF MOZART", Says N. Y. Evening World.

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Mr. Kolitsch will be in America only until the end of April, but will return in the fall for the whole of next season.

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Sterling Performance of "Tristan" Thrills Opera-Goers

Wagner's Romantic Drama Given Splendid Rendition, with Larsen-Todsen Making Her First Appearance as "Isolde"—Week Is Filled by Repetitions — "Butterfly," "Götterdämmerung," "Thais," "Africana" and "Cavalleria" and "Pagliacci" Draw Crowded Houses

NOT since "Tristan and Isolde" was restored at the Metropolitan in the season of 1920-21, has Wagner's supreme canticle of an all-effacing love been so edged with flame as in the representation given it Saturday afternoon. It was a performance pulsing in vitality and surging in intensity, its larger moments approximating the full power and ecstasy of the music, its lesser ones retaining more than their usual measure of propulsiveness, with something like a minimum of tedium and fag. Compared to the one earlier "Tristan" of the season (though some details of the music of *Isolde* were on that occasion of more tonal charm), this was a representation infinitely more convincing, more heroic, more ignescent, its current deeper and stronger and lit with a more ruddy glow.

As the one newcomer in the cast, it is but fair to attribute to Nanny Larsen-Todsen the spark that kindled the best qualities of the entire cast, with the result that previously familiar impersonations took on something of a new incandescence, this extending even to the plodding *Tristan* of Curt Taucher, who in doing the pedestrian best he seems always to do, contrived to accomplish something a little better than that best. At least one became much less conscious

of his shortcomings and accepted him as completing the picture.

The *Isolde* of Mme. Larsen-Todsen far surpassed her *Brünnhilde* in "Götterdämmerung," desirable as were some of the attributes she brought to that part at her Metropolitan debut. To be sure, the critical ear took note of some of the same vocal irregularities, but it found no reason to dally with them, so little did they impair the broader and more essential aspects of the characterization. Here was an *Isolde* large of line, of voice, physique, bearing and dramatic action; a daughter of kings, imperious in love or sorrow, who could writhe in an agony of despair and yet suggest a soul free of frailty; a woman who could face both death and shame with a strong, high heart. One could have wished for a steadier tone in the "Liebestod," but here, as elsewhere in the drama, the Swedish soprano gave to her music a largeness of utterance that made too close an attention to details of her voice production seem petty cavilling. Arturo Toscanini's enthusiasm for her *Isolde* at La Scala was easily understood. Here was a kindred flame.

The *Brangäne* of Karin Branzell was of proportionate importance, superbly sung and highly intensified on its dramatic side. Michael Bohnen's *King Marke* was not the somnolent voice and figure of tradition. The long rebuke to *Tristan* was vital in every bar, with only a touch or two of an unnecessary theatricality. The artist's course in walking off the stage in the last act, just before the "Liebestod," was a somewhat surprising departure, though the importance of such a detail can easily be exaggerated. *Kurwenal* is not Friedrich Schorr's most striking rôle, but he again gave to it the resonance of his fine voice and the authority of his sturdy Wagnerian style. The lesser parts of *Melot*, the *Shepherd* and the *Steersman* were in the competent care of Arnold Gabor, George Meader and Louis D'Angelo respectively. Angelo Bada, that thrice admirable artist of secondary rôles, had scarcely the type of voice for the music of the unseen *Sailor*, where his pronounced gift for characterization served him not at all, but doubtless there are exigencies in the casting of a week of opera to explain the selection of an Italian comedian for this duty.

Mr. Bodanzky has seldom conducted with more of well directed fervor than

at this performance. The singers had the vocal power to cope with his onslaughts of volume, and the orchestra had many moments of exalted beauty; along with others, it was true, when technical achievement fell short of intention.

O. T.

A Paramount "Butterfly"

Puccini's "Madama Butterfly," despite the fact that it is one of the most popular of operas, requires careful singing and careful characterization to make it really a work of art. It had both these desiderata on the evening of Feb. 9, when Elisabeth Rethberg and Edward Johnson appeared in the leading rôles. Miss Rethberg is a hefty *Cio-Cio-San* but her singing, from the first to the last note, was something too lovely to be adequately described. Mr. Johnson is one of the few who make the character of *Pinkerton* anything but odious. John Luther Long in the original story, written, it is said, before he had ever set foot in Japan, subordinated the personality of *Pinkerton* entirely to that of *Butterfly* and the *Consul*, but Mr. Johnson has managed to lift the part into something of significance and sympathy as well. His *Pinkerton* is an agreeable, charming young chap just a trifle on the loose, being far from home, and not the despicable brute that he is usually presented. His singing was also a fitting combination with that of Miss Rethberg. Mr. Scotti repeated his familiar impersonation of *Sharpless* and Miss Telva was an excellent *Suzuki*. The remaining rôles were assumed by Phradie Wells, Angelo Bada, Louis D'Angelo, Paolo Ananian, Paolo Quintana and Vincenzo Reschiglian. Tullio Serafin conducted.

M. G.

"Götterdämmerung" Again

The second performance of "Götterdämmerung," on the evening of Feb. 11, brought a new *Siegfried* in the person of Rudolf Laubenthal. The remainder of the cast was the same as at the former performance, including Nanny Larsen-Todsen, Maria Müller, Karin Branzell, Henriette Wakefield, Marion Telva, Merle Alcock, Laura Robertson, Phradie Wells, Friedrich Schorr, Michael Bohnen, Gustav Schützendorf, Max Altglass and Arnold Gabor. Mr. Bodanzky conducted.

Mr. Laubenthal's *Siegfried* was good

dramatically and vocally, and he looked the part save for a horrific wig of matted, kinky blond hair. He was particularly good in the scene of the tarnhelm. The others singers all did their best and the result was a performance of high interest. The *Rhine Maidens* scarcely gave the illusion intended, and the destruction of Valhalla was more like the dawn of Hope; but, after all, Wagner demanded almost the impossible at these two points. The mists arrived too soon after the murder of *Siegfried* and so obscured what might have been a beautiful and impressive tableau, which was a pity.

J. A. H.

"Thais" on Lincoln's Birthday

When the sybaritic *Nicias* sang his generous and mildly sorrowful "Adieu, Thais," adding that her remembrance would be the perfume of his soul, the while opening the way with a shower of Alexandrian ducats (or were they simoleons?) for his erstwhile innamorata to flee over the desert with *Athanael*, he summed up for his audience the sentiment of Thursday's special matinee. This was the last "Thais" of the season, and many of the Lincoln's Birthday throng also knew that it was the last appearance of Maria Jeritza, save for a final *Elizabeth* in "Tannhauser" at the opening of the special series of Wagnerian matinees. The soprano was in her most glittering array (and disarray) and was applauded impartially before and after her conversion from courtesan to religieuse. Clarence Whitehill returned to the company to resume his familiar impersonation of the Cenobite whose exhortations succeeded all too well for his own peace of being. Ralph Errolle was *Nicias*, and in the lesser parts were Nanette Guilford, Minnie Egner, Kathleen Howard, Louis D'Angelo and Mollo Picco. Louis Hasselmans conducted. There was the usual colorful divertissement in the street scene, led by Rosina Galli and Giuseppe Bonfiglio.

O. T.

The Third "L'Africana"

Meyerbeer's "L'Africana" was given for the third time this season on Thursday evening with a distinguished cast. Mme. Rethberg in the leading soprano rôle gave an unusual demonstration of pure singing. She entered fully into the

[Continued on page 30]

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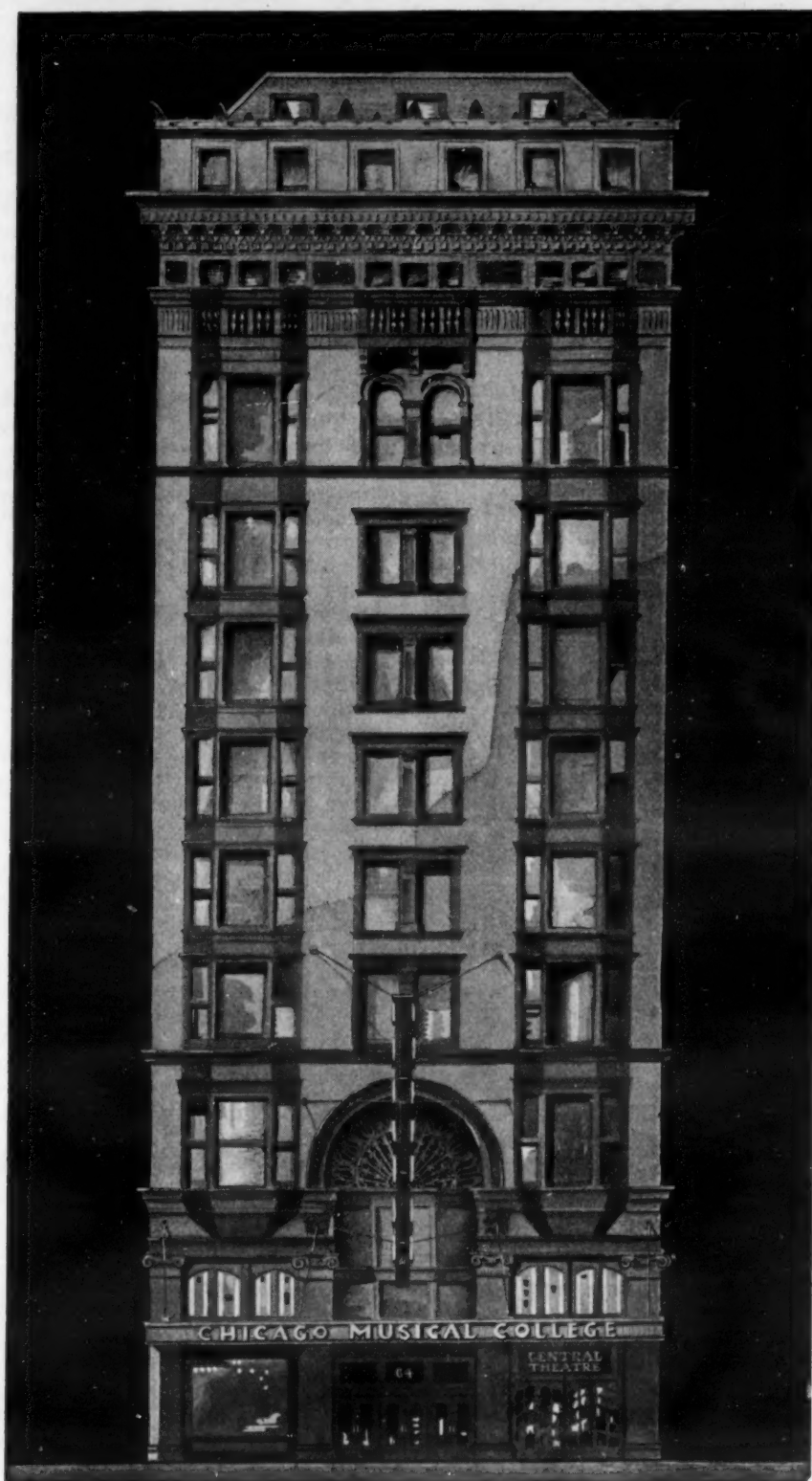
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Early Days in Belgian School Shape Trend of Allen McQuhae's Career



Allen McQuhae, Tenor

Although Allen McQuhae has been regarded in this country, and justly, as an Irish tenor, it is not generally known that much of his early musical training was obtained in the quaint old Belgian city of Bruges. A native of Bray, County Wicklow, Ireland, Mr. McQuhae early began the study of music and when a boy was soprano soloist in various English cathedrals. Yet most of his attention was given to the piano, and it was not until Father Maraus of Bruges came upon the scene that he seriously regarded his singing. Father Maraus was wont to spend his winters in England teaching music, but in summer, he always returned to his native city, taking with him some of his brightest pupils to perfect them in the strict schooling of the music of the early church. Mr. McQuhae's life and study in this historic city left an indelible imprint upon his future career, since his association with the other boys of the city laid the basis for his impeccable French diction, and his study of Gregorian music is responsible for the distinctive style which he brings to the music of the classic school. Another early teacher of Mr. McQuhae was Conductor Goossens of the Carl Rosa Opera Company, from whom he learned harmony. The conductor, also a native of Bruges, was the grandfather of Eugene Goossens, known both in Europe and America as a conductor and composer, who was a close companion of the future tenor. Mr. McQuhae recalls a night when the two stood outside the Philharmonic Hall in London. "One day," the future composer said, "you and I will have them all clapping in a hall like this one—you the great tenor, and I the great conductor!"

Ernst von Dohnanyi Leaves for Far West

Ernst von Dohnanyi, who was heard in the triple rôle of conductor, pianist and composer at the concert of the New York State Symphony on Feb. 15, was scheduled for a recital in Oberlin, Ohio, on Feb. 19, after which he was to leave for Missoula, Mont., for a concert on March 2. He will proceed to the Pacific Coast, where he will play in Portland, on March 7; San Francisco, on March 10; San Rafael, on March 11, and Palo Alto, on March 12, followed by engagements in Seattle, Los Angeles, Riverside and Long Beach. He will also be heard in Reno, Nev.

Edward Johnson Engaged for First Tour of the Far East

Edward Johnson, tenor of the Metropolitan, will leave America for his first visit to the Orient late in the spring. The singer will sail in May, giving concerts in China, Korea, Japan, Java and in the Straits Settlements. The tour will be under the management of A. Strok.

Cecilia Hansen to Bring Daughter to This Country Next Fall

Cecilia Hansen, violinist, who with her husband-accompanist, Boris Zakharoff, has taken out her first American citizenship papers, will return to Europe at the

close of her tour this spring. She has completed arrangements with the immigration authorities, whereby she may bring her small daughter to this country when she returns in the fall. Miss Hansen hoped to bring her to America on her last voyage, but was told that certain forms had to be complied with before the child could be brought into the country. The daughter is now with her grandparents in Germany.

MUSIC BY SCHOOL PUPILS IS LISTED FOR FESTIVAL

Pittsburgh Children to Be Participants in Programs Comprising Vocal and Orchestral Numbers

PITTSBURGH, PA., Feb. 14.—Pittsburgh is to have a public school music festival, under the leadership of Will Earhart, in Syrian Mosque on April 6 and 7. On the first day, after the overture by the high school orchestra, two groups, each numbering 300, from the grade schools will sing, after which a chorus of 600 from the elementary schools will give a new cantata, "Light," written especially for them by Richard Kountz. On the second day the high school orchestra, a girls' chorus and a boys' chorus from the junior high school and a program of original compositions by high school students will be heard. This will be followed by a new cantata by Harvey B. Gaul, "I Hear America," to a poem by Walt Whitman.

Fritz Kreisler was heard by a large audience in Carnegie Music Hall on Jan. 29. He played with his usual charm and artistry. The concert was under the management of May Beegle.

On Jan. 30 the New York String Quartet gave a highly interesting program in Carnegie Music Hall. The music had a distinct appeal and the eager audience was quick to appreciate it. James A. Bortz was local manager.

The Columbia University Glee Club gave its annual concert in Carnegie Music Hall on Feb. 3 and pleased a large audience. The conductor was Walter Henry Hall.

Edith Taylor Thomson sponsored a unique recital by Isa Kremer in Carnegie Music Hall on Feb. 4. Many encores were demanded.

The Tuesday Musical Club gave a choral program in Soldiers' Memorial Hall on Feb. 3, conducted by Charles N. Boyd. The soloist was Othelia Averman Vogel.

Gaylord Yost, violinist, is touring in the South, meeting with pronounced success. W. E. BENSWANGER.

Many Turned Away from Boston Symphony Concert in Hartford

HARTFORD, CONN., Feb. 14.—The Boston Symphony under Serge Koussevitzky, gave a concert on the afternoon of Feb. 1, in the Capitol Theater, which was completely sold out. Many were turned away. The engagement was arranged by Frank A. Sedgwick. The program included Tchaikovsky's Fifth Symphony. Mr. Koussevitzky attained remarkable heights, and through his tremendous magnetism compelled the players to respond to his every mood. BURTON CORNWALL.

Mario Chamlee, tenor of the Metropolitan, will conclude his operatic season on Feb. 23 and will leave immediately on an extensive concert tour that will keep him occupied until May 27, when he will be heard at the Evanston Music Festival.

Maria Ivogün, soprano, who is now touring on the Pacific Coast, will return to New York for her only New York recital of the season in Carnegie Hall on the afternoon of March 7. This will be the ninth concert in the Wolfsohn subscription series.

Merle Alcock, contralto of the Metropolitan, will end her duties at the opera house early in April and will begin a transcontinental concert tour with a recital in Trenton, N. J., on April 13.

Moriz Rosenthal will conclude his American tour this month and will sail for Europe about March 1. The eminent pianist will return to the United States next season in January.

Mary Lewis, American soprano who has been singing in opera in London and Vienna, will give a concert in Monte Carlo in the latter part of this month.

Jascha Heifetz will give his third New York violin recital of the season in Carnegie Hall on the afternoon of March 15.

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Feb. 24 *New York City

Feb. 26 *Detroit

Mar. 1 *Boston

Mar. 3 *Pittsburgh

Mar. 6 Memphis

Mar. 10 San Antonio

Mar. 13 Tulsa

Mar. 15 *Chicago

Mar. 17 Minneapolis

Mar. 20 *Milwaukee

Mar. 24 Seattle

Mar. 26 Portland

Mar. 29 San Francisco

Mar. 31 Los Angeles

Apr. 2 Pasadena

Apr. 13 Denver

Apr. 16 Kansas City

***Second Appearances**

BALTIMORE REPEAT SOLD OUT

300 Standees, 300 on Stage for Jan. 12th Concert in Spite of Ice and Blizzard

RECITAL IS GIVEN BY MARIA JERITZA AT LYRIC THEATER

**Largest Crowd of Musical Season Gathers
to Hear Soprano of Metropolitan
Opera Company**

It required the regular seats on both floors of the Lyric, the orchestra pit, the stage and the standing room to take care of the crowd which last evening heard Maria Jeritza, of the Metropolitan Opera. It was not only the largest crowd of the season, but one of the most demonstrative.

In both respects the audience lived up to the precedent established by Jeritza audiences in Vienna, in New York, and wherever else this youthful diva has appeared.

Although Jeritza's great fame is built upon her remarkable equipment for opera, her performance in recital, accompanied by piano instead of by full orchestra with all its inspirations, does not disappoint her hearers. To the more intimate relations of the recital hall she brings not only her gorgeous voice and her very great beauty, but a most unusual personal charm which is much more apparent and hence much more effective than in opera. Her radiance of manner is worth half an octave.

That natural enthusiasm gives to the Austrian soprano's voice a joyous quality, an exultant, soaring glory that is at times quite staggering. So frail a snatch of melody as Mrs. Beach's "The Year's at the Spring," because its essence is joy, Jeritza makes a thing of genuine beauty and it is in compositions of that mood that her audience last evening appeared to like her best.—*Baltimore Sun*.

JERITZA CAPTURES LYRIC AUDIENCE

A capacity audience welcomed Maria Jeritza, Metropolitan Opera soprano, in her first appearance here at the Lyric last night.

The inclement weather did not keep down the size of the crowd, nor did it dampen its enthusiasm.

Jeritza was in gracious mood and responded with generosity to the repeated applause with numerous encores.

Her remarkable stage presence captivated the audience from the time she first crumpled down in her dainty, low bow.

Her lyric voice was displayed to the full of its marvelous qualities. Its clearness, power and expression are extraordinary. It was at all times pleasant to the ear, from the sweet softness of a simple melody to the soaring, full notes of an aria.—*Baltimore Post*.

GREAT AUDIENCE HEARS JERITZA AT LYRIC

Metropolitan Prima Donna Sings to Season's Record Crowd; Encores Nearly Double Length of Program

Maria Jeritza, prima donna of the Metropolitan Opera Company, sang last night at the Lyric before an audience that for the first time this season overflowed the seating capacity of the house to the extent of some eight or ten rows of seats on the stage, and that was so enthusiastic in applause, encores nearly doubled the length of the program.—*Baltimore American*.

RECORD CROWD WELCOMES JERITZA

**First Appearance Signal for Ovation,
Which Is Repeated Throughout
Performance**

Baroness Maria Jeritza, or, as she prefers to be called, Madame Jeritza, sang last night at the Lyric to an audience which packed the big house from stage to foyer, filling every seat on the first floor and in the galleries, overflowing into 300 chairs on the stage and damming up against the back wall in solid rows of standees. It was the largest audience that has greeted a musical artist in Baltimore this season.—*Baltimore News*.

ROCHESTER LITTLE SYMPHONY IN DEBUT

Coates Leads New Ensemble and Philharmonic in "The Planets"

By Mary Ertz Will

ROCHESTER, N. Y., Feb. 14.—The Little Symphony, with Albert Coates conducting, made its initial bow to a very appreciative audience at Kilbourn Hall on Feb. 9. There were twenty-four players in all, each a finished artist, and the concert was one of rare beauty. The program opened with Ravel's "Mother Goose" Suite, which was followed by Mozart's G Minor Symphony, Goossens' Suite for Flute, Harp and Violin, a Quintet for Flute, Oboe, Clarinet, Horn and Bassoon by Rorich, the Scherzo from Mendelssohn's "Midsummer Night's Dream" and Liadoff's Eight Russian Folk-Songs. The Mozart number was decidedly the high light of the program, though the Ravel and Goossens' suites were interesting and charming. The audience was large and very cordial, conveying in no uncertain terms to the conductor and orchestra its pleasure in the latest acquisition to Rochester's musical life.

The Rochester Philharmonic, again with Mr. Coates conducting, was heard last Thursday afternoon in a matinee concert at the Eastman Theater, with Paul Kefer, 'cellist, as soloist. Mr. Kefer played Boellmann's Symphonic Variations with the orchestra, making a very good impression. The audience recalled him a number of times. The novelty on the program was Gustav Holst's Symphonic Suite, "The Planets," heard for the first time in Rochester and given a brilliant and powerful interpretation by Mr. Coates and the orchestra. The audience received it with great favor and was most enthusiastic.

Alfred Cortot, pianist, and Toti Dal Monte, coloratura soprano of the Metropolitan and Chicago Operas, were heard in joint recital at the Eastman Theater on Feb. 5. There was a large audience

and both artists were recalled many times.

Katherine Alva Ross, soprano, and Stuart Gracey, tenor, were heard as guest artists by the Tuesday Musicales members at Kilbourn Hall on the morning of Feb. 3. Each presented a well selected program and were cordially received, having voices of good caliber and using them with discrimination.

The Tuesday Musicales and the Women's City Club combined to sponsor the fourth recital for young people, given on Sunday afternoon, Feb. 8, at the Women's City Club. Marion Keeler, soprano, and member of the Tuesday Musicales, gave a group of songs for children, including "Chinese Mother Goose Rhymes" by Bainbridge Crist. She played her own accompaniments. The children, who, with their attending elders, filled the hall, approved the music decidedly.

William Carman, 'cellist and member of the Rochester Philharmonic Orchestra, played three numbers on the same program, with Florence Finkel as accompanist. Three young members of the Tuesday Musicales Students' Club, Dorothy McHale, Isadore Applebaum and Ira Cohen, pianists, were also heard.

Savannah Club Holds Mid-Winter Event

SAVANNAH, GA., Feb. 14.—The St. Cecilia Club, an organization of women, gave its mid-winter concert in the Lawton Memorial recently. The chorus showed a marked improvement over its past appearance. Among the numbers which it sang delightfully was "A Spring Symphony" by Florence Colson and the "Song of the Sweep" by Harry Rowe Shelley. Soloists were Lola Stevens and Martha McAndrew, sopranos, and Willie Shields, contralto. The club is under the leadership of Luther J. Williams. Geraldine Farrar presented her version of "Carmen" in the Municipal Auditorium recently. Carlo Peroni was the conductor.

DORA S. MENDES.

NEW HAVEN, CONN.—The first recital by students in the Troostwyk School of Music was given in Center Church House. Participants were Gertrude M. Lanz, Joseph Saher, Floride D'Arche, Doris Smith, Herman Beckert, Lily Schiffman, and Madeline Hall. The accompanist was Louise Pellegrino.

William S. Brady to Hold Summer Class at Chicago Musical College



Photo by Schloss

William S. Brady, Teacher of Singing

CHICAGO, Feb. 14.—William S. Brady's classes in the summer master school to be held by the Chicago Musical College will afford some of the most interesting work in the curriculum.

Mr. Brady, who is well known in Chicago, completed his first engagement as guest teacher with the Chicago Musical College last year. His success was so immediate that he was re-engaged by Carl D. Kinsey, manager of the College.

His work this summer will include the holding of repertoire-interpretation classes, in which he will take great care in selecting répertories according to the pupil's personal traits and accomplishments. Matters of voice quality, personality, general talent and other elements of a successful career will guide Mr. Brady in prescribing for students what course of study and materials will best aid them. Teachers' classes will also be held. Professionals who take

this work, and who, being sufficiently advanced, also study voice with Mr. Brady and receive credits in some other subjects, will be awarded a teacher's certificate at the conclusion of a term of six weeks. A limited number of auditors will be admitted to Mr. Brady's classes on two afternoons weekly.

Among Mr. Brady's pupils have been such singers as Dorothy Jardon, Carolina Lazzari, Anne Roselle, Kathryn Meisle, Marcella Craft, Robert Steele, John Steel and Kate Condon. Mr. Brady's experience has been extensive. Studying first in Italy, he next coached in Cologne and Berlin. He has been a leading voice teacher in America for twenty years.

WINNIPEG CLUB SCORES

Soprano Soloist Heard with Orchestra—Gauthier and Kremer Appear

WINNIPEG, Feb. 14.—The Winnipeg Orchestral Club, Hugh C. M. Ross, conductor, gave its fifth Sunday concert in the Walker Theater. The assisting soloist was Mrs. Harrison Gilmour, soprano. The principal orchestral work was the César Franck Symphony.

Eva Gauthier appeared in recital recently at the Fort Garry Hotel, under the auspices of the Women's Musical Club. She delighted a large audience with her interesting program, which included works by Arnold Bax, Schubert, Sullivan and Purcell.

Cantor Hershman gave a recital in the Board of Trade Hall recently. The program was composed of Jewish folk-songs, ritual of the synagogue, and arias from Italian operas. Fred M. Gee was the accompanist.

Isa Kremer charmed a capacity audience in the Board of Trade Auditorium on Jan. 28 by her vivid interpretation of representative ballads of different countries. Miss Kremer featured Jewish, English, Russian, Italian, French and Polish folk-songs. Two of the most popular numbers were "Little Boy Blue" by Macfadyen and Moussorgsky's "Hopak." Leon Rosenbloom, pianist, assisted, giving solos by Rachmaninoff, Liszt and Chopin. Miss Kremer appeared under the local management of Fred M. Gee. MARY MONCRIEFF.



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—Max Smith, N. Y. American.

Two Typical Notices of Last Season

NEW ORLEANS Ignaz Friedman One of "Giants of Keyboard"

Great Pianist Is Heard for First
Time in New Orleans

BY NOEL STRAUS

Ignaz Friedman, the great Polish pianist, who made his local debut at the Athenaeum last night, under the auspices of the Philharmonic Society, was not at the piano for five minutes before it became evident that he belonged in that small group of intellectual and technical giants of the keyboard—including Busoni, Godowsky and one or two others—who have brought piano playing to a seemingly unsurpassable pinnacle of perfection. For resonance and volume of tone, for kaleidoscopic variety of tone color and in mastery of dynamics, Mr. Friedman probably stands unrivalled among pianists of the day, and to his interpretations he brings a rare combination of erudition, poetry and imagination.

Mr. Friedman has fingers with the strength of steel, but even in the most thundering fortissimo passages they retain a velvetiness of impact that gives his tone a unique quality. His is a touch that always sings, not only in his pianissimo playing, where his music floats out with marvelous carrying power, but also in moments of the utmost impetuosity and abandon, when he pro-

duces a tone of unequalled fullness and richness, without ever a trace of violence or forcing, so that there is never a sharp edge or a suspicion of brutal quality to be detected in it.

One of the most modest of artists in his bearing on the platform, Mr. Friedman astounds by the ease with which he accomplishes the most awe-inspiring feats of technical bravura, his playing being as remarkable for its poise as for its conviction of authority.

His program was a succession of revelations, every number having something new and original to say under the pianist's hands. Its opening group devoted to the classic school, starting off with Mozart's "Rondo in A Minor," wonderful for its wealth of tonal nuance, beauty of phrasing and grace. The play of color as in the F major episode, the occasional deft introduction of fortissimo effects to give contrast to the prevailing delicacy of texture, and the hushed pianissimo at the close, gave this number an ineffable charm. More boisterous than expected was Mr. Friedman's interpretation of his own arrangement of Hummel's "Rondo Favori in E flat." It was taken at the extreme tempo, but filled with interesting detail, such as the bassoon imitation in the bass in the coda. It was in the stupendous reading of the elephantine arrangement of the Bach violin "Chaconne," made by Busoni, that the pianist first came into his own, however. It was a rendition on heroic and herculean power and breadth, reaching overwhelming climaxes of sound, as in the great crescendo leading to the D major section, or sinking to the most exquisite delicacy in such variations as those which led off the return to the original mode. Every conceivable

variety of tone was employed in these variations, even trombone imitation and the whole was brought to a close of immense proportions.

Mr. Friedman is so well known as an editor and student of Chopin that his handling of examples of that composer's works was anticipated with much interest. His readings of these were as poetic as they were technically impeccable, and he infused them with a vitality and strength unusual among Chopin specialists. The "Nocturne in B" was played with enchanting loveliness, the middle section being converted into a song of infinite tenderness and the thrill version of the first theme being given with an almost unimaginable delicacy, especially in the accompanying phrases of the left hand. The "Mazurka" in B flat minor, was given a broad reading of unusual rhythmic interest, and the concert was brought to its climax by superlative interpretations of the two "Etudes in G flat," and those in G sharp minor and O major. Each was played as perfectly as it seems possible to play them, that in double-thirds being an astounding feat of virtuosity. The "Polonaise in A flat" was another amazing accomplishment. There was much of beauty in each of the conventional compositions of the final group, which included two melodious numbers written by the pianist, and which closed with a dazzling tour de force in the Strauss-Godowsky "Artists' Life" waltzes. Among Mr. Friedman's encores was a waltz of his own and an elaborately embellished arrangement of the "Dance of the Happy Spirits" from Gluck's "Orpheus," in which the pianist wrought some of the most exquisite pianissimo effects of the evening.—*The Times Picayune*, March 21, 1924.

BUFFALO

The recital of Ignaz Friedman, the Polish pianist, last week was an event of the first magnitude. Such mastery of the technical requirements of his art has rarely if ever been shown here. Whatever one may feel upon the subject of such mastery, it must be granted that the mind of the performer is all the freer to interpret the high moods of the great composers. If a virtuoso does not yield to the desire to display his powers for their own sake, he may yet be betrayed by his own facility into exaggerating the time of a piece and obscuring what is otherwise clear. Friedman for all his rapidity seldom blurs. In dexterity of fingering and management of the pedal he seems superior to Paderewski. Nor does he lack the latter's beauty of single tones; he is simply less sentimental in his manner of delivering it. Friedman is a man, Paderewski aims to be a priest; each therefore has a special appeal. If Chopin can be rendered better than under Friedman's fingers, we have yet to hear it. Paderewski plays the "Polonaise" (op. 53) with so much effort as to persuade you that the piano is unequal to it; Friedman proves that the piano is entirely adequate to its task. Some lovers of music abhor displays of power and pine for lyrical and tranquil beauty. They have their rewards and their enjoyments, but they are mostly sentimentalists to whom art is wholly an escape from life. Others revel in nothing but dynamic players; they, too, have their rewards. Those who enjoyed both sorts of music in moderation could give up Strauss a la Godowsky and many a page of Liszt.—*Buffalo Evening News*, March 8, 1924.

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WASHINGTON'S CALENDAR HAS NOTABLE EVENTS

Boston Symphony Gives Concert—Local Ensemble Makes Début, with Clara Clemens as Soloist

WASHINGTON, Feb. 14.—The last week of January included a concert by Serge Koussevitzky and the Boston Symphony on Tuesday afternoon. This was a fine and much-applauded concert. Clara Clemens, mezzo-soprano, and the King-Smith Fauvettes, were heard on Wednesday afternoon at the Wardman Park Theater. The Fauvettes made their debut at this time before a Washington audience. James Reynolds had designed the costumes and the stage settings. The delightful program included a vocalization of Johann Strauss' "Blue Danube" Waltz, a group of Russian songs, old English singing games, and old French bergerettes, exquisitely staged.

The members of the company are: Clara Hoffstetter, Verona Horen, Josephine Smith, Theodosia Shaler, Virginia Moore, Doris Winans, Mildred Hoover, Eleanor Hulburd, Catherine Watson and Marianne Evenas. Miss Hoffstetter sang "Coeur de ma vie" by Dalcroze. August King-Smith who organized the group, assisted at the piano. Frank Bibb was the accompanist for Mme. Clemens.

Mabel Garrison, soprano, was presented in recital by the T. Arthur Smith, Inc., on Thursday afternoon, Jan. 29, at the New National Theater. Miss Garrison's program building, her exquisite artistry in her singing, and her charming personality attracted a large and appreciative Washington audience. George Siemomn was an excellent accompanist.

Odetta Le Fontenay, singer, and Oscar Seagle, baritone, were presented in recital at Rauschers, on Wednesday morning, Jan. 27. Mrs. Lawrence Townsend was the local impresario for the event, and the audience included members of the official set.

DOROTHY DEMUTH WATSON.

Cecil Arden, mezzo-soprano of the Metropolitan, has been engaged to sing in Tampa, Fla., on April 13.

Japan's First Women's Orchestra Can Only Play for Feminine Actors



Photo by International Newsreel

Players at the Imperial Theater, Tokyo. When Male Actors Appear on the Stage, Etiquette Compels the Women to Leave the Orchestra Pit and Make Way for Men Musicians

JAPAN has shown a welcoming attitude to Occidental music in recent years, and many noted artists now find appreciative audiences in their visits to Tokyo and other Japanese cities. The technic of the music of the West has also found apt pupils there, but the strict etiquette of Japan for many years forbade women of the higher classes to become public performers.

Now, however, Japanese women have organized an orchestra, the first of its kind in the country, since they use European instruments and play in the Imperial Theater, Tokyo.

It does not seem so very long ago that the Shita Kata female orchestra,

which accompanied classical dancing, was considered a daring innovation. And today women players are actually accompanying the drama! There is one restriction to this apparent freedom, however. The women can only play when actresses are on the stage. The moment that an actor makes his appearance, the women must abandon their places and let the male orchestra provide the music!

"Why shouldn't women be allowed to play in orchestras?" an eminent Japanese musician asks. "As Confucius said, 'Harmony has the power to draw heaven downwards to the earth. It inspires man to love the good and to do his duty. If one should desire to know whether a kingdom is well governed, if its morals

are good or bad, the quality of its music shall furnish the answers.'"

The modern Japanese women's orchestra is very different from the old orchestra of Kagen-Gayu, when the members sat on the floor and played on the *taiko*, *kakko*, *sho* and *biwa*. It is very different, too, from the classical No orchestra in which the dignified members wore black lacquer caps, "yeboshi" as they called them.

In spite of the fact that the *taiko* has become the drum; the *gekkin*, the guitar; the *kokyū*, the violin, and the *samisen*, the banjo, the glamor of the East is still there. Girl players still run to orchestra rehearsals in their dainty silk kimonos and they are called for in jinrikshas, rather than taxicabs.

H. M. M.

CONCERTS IN PALO ALTO

California Pianist and Welsh Singers Are Applauded

PALO ALTO, CAL., Feb. 13.—David Alberto, pianist and composer, a native of California, was heard in concert recently in the Stanford University Assembly Hall. The music of Chopin was predominant on the program, which included an interesting arrangement by Mr. Alberto of the Arensky Waltz from the Suite for Two Pianos. Mr. Alberto has considerable technical ability and plays with feeling.

The Rhondra Welsh Singers, under the auspices of the local lodge, B. P. O. E., gave a program of male choruses and solos in the Stanford Assembly Hall. Conducted by Tom Morgan and aided by the efficient accompaniments of Emlyn Jones, this group of men sang, with equal precision, stirring songs of war, lullabies and humorous sketches. Both solos and choruses were roundly applauded. The Welsh Singers also gave a brief program at the weekly community luncheon.

A concert was given by Browne's Metropolitan Jubilee Singers, in Native Sons' Hall. Plantation melodies, Negro spirituals and popular songs were sung before a highly enthusiastic audience.

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with Charm

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OF FINE QUALITY

By PHILIP HALE

Mrs. Leslie is an interesting singer. Her voice has fine quality, rich in lower tones, not cavernous as is the case with many contraltos; a voice of generous compass with upper tones for the most part skillfully controlled; indeed, there were phrases in the upper register that were a joy if only for their sheer beauty of sound. Occasionally one suspected that she was not wholly "in voice," but these occasions were few, and chiefly noticeable early in the evening.

She sang with marked intelligence, voicing not only the composer's phrases but the spirit of the text, and this without affectation, without churned-up emotion, without the feigned lightness in the more lively measures, the lightness that does not deceive. And when the song demanded simplicity, the interpretation was appropriately and artistically simple. By her singing of "The Three Ravens" she showed emotional depth; and in "Im Herbst" she sounded the note of passion.

An audience of good size was fully appreciative.

—Boston Herald, Dec. 10, 1924.

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New York Recitals Increase Though Mid-Season Passes

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ESPISTE the fact that the turn of the season usually brings a marked diminution in the number of recitals, the concert halls have been pretty well filled during the week and the total number of recitals was higher than for a number of weeks past. Tito Schipa of the Chicago Opera drew a large house and Frieda Hempel, Claire Dux and Emilio de Gogorza were all heard in programs of interest. Ernest Hutcheson completed his series of historical recitals. Among the violinists some talented young players created good impressions and gave promise of fine things in the future.

Elsie Bishop's Recital

Elsie Bishop gave an interesting recital in an interesting way in the Town Hall on the afternoon of Feb. 9, with Coenraad V. Bos at the piano. Miss Bishop commenced her program with a well chosen group of songs by early composers, two Italian and four English, all of which she delivered with fine tone and good classical style. The second group was of songs in German, Liszt's "Die Lorelei," which is popular this season, and Brahms' lovely "Das Mädchen Spricht," which was beautifully sung. The remaining songs of the group were two by Grieg, sung for some unknown reason, in German. The next group of French songs was put together with a fine sense of climax, beginning with Duparc's "Lamento" and ending with Bemberg's "La Mort de Jeanne d'Arc," to which Miss Bishop gave a dramatic and moving interpretation. The final group was in English, Carpenter's "The Day Is No More" and Cyril Scott's "The Unforeseen" being the best. Chadwick's "He Loves Me" suffered from being sung too fast.

Throughout her program Miss Bishop sang with musicianly insight and with a voice of fine quality under excellent control. The recital was one of unusual

interest. Mr. Bos' accompaniments were of his best. J. A. H.

Dai Buell's Second Recital

Dai Buell, pianist, gave the second of her series of recitals in Chickering Hall on the evening of Feb. 9. Miss Buell's program, headed "Poetry and Musicians," was made of further interest by her interjected remarks exemplifying the pieces she played and their application to the theme of her recital. The program began with MacDowell's "Keltic" Sonata, Schumann's "Papillons," "Claire de Lune," "The Brook" and "The Joy of Autumn" by MacDowell. The final group was of Ravel's "Jeux d'Eaux," the A Flat Ballade of Chopin and Liszt's transcription of Schubert's "Hark! Hark! the Lark!" Miss Buell's playing throughout her recital was well considered in interpretation and fine in tone and in all senses worthy of the applause with which it was greeted. J. D.

Frances Sebel, Soprano

Frances Sebel, soprano, appeared in a recital of German, Belgian, Hungarian and Armenian songs in the Town Hall the evening of Feb. 9. Miss Sebel is the possessor of a vivacious personality which she used to excellent advantage in the singing of her songs. There was, however, less allure in the quality of her voice than one would have wished. This was especially true on the high notes, where uncertainty prevented her from delivering some of the music with clarity and precision. The voice, however, shows careful training and would seem to have possibilities.

Deems Taylor's arrangement of an old Belgian song, "La Vie Rustique," proved interesting. Bach's "Patron das Macht der Wind," "Mein Herz ist Stumm" by Richard Strauss and two Hungarian folk-songs by Francis Korbay were well done by Miss Sebel and are deserving of especial mention. The audience seemed to be particularly partial to Saminsky's "Hebrew Lullaby." Giuseppe Bamboschek proved an able accompanist. W. J. R.

The Beethoven Association

The Beethoven Association's fourth concert at Aeolian Hall on Feb. 9, enlisted the services of May Mukle, Lionel Tertis, Percy Grainger and the Letz Quartet in a program of unusual interest. The opening Piano Quartet in G Minor, Op. 45, of Gabriel Fauré revealed all the consummate mastery and plastic treatment of form and line that are characteristic of the late French master at his best. The thematic material is fresh, the writing is fluent and smooth and the harmonic texture is richly colored and gracefully blended. It is a work of exceptionally grateful character

and its inherent beauties were effectively brought out in well-balanced ensemble by Percy Grainger and the Messrs. Letz, Schubert and Britt, notwithstanding a tendency to be over-exuberant on the part of the pianist.

Miss Mukle brought forward a Sonata for 'cello by Henry Eccles dating back to the early eighteenth century and invested its ingratiating and at times Bach-like music with refreshing vitality. The early grace of the music and Miss Mukle's playing of the two rapid sections plainly caught the fancy of the audience. Mr. Tertis chose as his viola solos an arrangement of Bach's "Komm' Süßer Tod" and the Bach Chaconne written for violin. His playing of the "Komm' Süßer Tod" was exquisite in its tonal beauty and smoothness and deeply impressive in its dignity of style and almost religious fervor. Less happy was his choice of the violin Chaconne, for the more limited tonal possibilities of the viola make monotony of effect inevitable in a composition so essentially designed for the greater sweep and variety of color of the violin. Ethel Cave-Cole lent valuable assistance at the piano to Miss Mukle and also to Mr. Tertis in his first Bach number, the Chaconne being played unaccompanied.

The program ended with a satisfying performance of the Brahms Sextet in G Major, Op. 36, in which Miss Mukle and Mr. Tertis joined the Letz Quartet with excellent results. H. J.

Schipa Creates Furore

Tito Schipa, tenor of the Chicago Opera, does not sing often in New York. That is in all probability one of the reasons why his audience in Carnegie Hall on the evening of Feb. 9 kept him singing out of all reason until eleven o'clock. The other reason was that New York does not often hear such fine singing. Mr. Schipa's program contained twelve items; he probably sang nearer thirty before he was done. He began with Scarlatti and then sang "Ah! Fuyez!" from "Manon," with "Le Rêve" from the same opera. The second group was in French, Laforgue, Fauré and Debussy. After this there were several encores, the best of which was Beppe's Serenade from "Pagliacci." After the intermission came Schumann's "Nussbaum," sung in English, an arrangement by Mr. Schipa, and a very good one, of Liszt's saccharine "Liebestraum" and Franck's "Panis Angelicus." Then came two delightful Spanish songs with popular encores in the same tongue which aroused the audience to a frenzy, and at the end "Elle ne Croyait Pas" from "Mignon," sung in Italian.

It is difficult in speaking of an evening of such superlatively fine vocaliza-

tion to mention any particular high spots. Mr. Schipa's handling of his voice is a bit of perfection and a lesson for all tenors great and small. His pianissimo high voice is of almost unearthly beauty, and knowledge of this led him into the pitfall of singing more songs than were necessary containing passages enabling him to exhibit this desirable quality, which resulted in a certain monotony. Mr. Schipa also has an almost uncanny ability to color his voice differently for different moods and to metamorphose his personality so that he seemed to be a dozen different people during the recital and this without any undue physical contortion. He did it all with his voice alone.

Some things might be taken exception to, such as the singing of "Der Nussbaum" in English and the transposing of the final phrase an octave higher, which necessitated the alteration of it as it then ran too high to be sung. Also, in descending passages Mr. Schipa was not invariably careful about his legato, frequently injecting aspirated "h's." Apart from these two points, however, nothing can be said but praise and the hope expressed that the singer will reappear soon and frequently.

José Echaniz, who acted as accompanist and assisting soloist, deserves more than a word. He played the entire program without notes, rendering valuable assistance throughout. His two groups of piano solos were exhibitions of dazzling technic, and he dashed off pieces of virtuosity at unbelievable tempos, being recalled for numerous encores. J. A. H.

Lambert Murphy Reappears

Lambert Murphy, tenor, who has not given a recital in New York since 1921, was heard by a large audience in Aeolian Hall on the afternoon of Feb. 10 in an excellent and well chosen program. Mr. Murphy began with "Waft Her, Angels" by Handel and then sang a group of Hugo Wolf songs, following this with five songs in French by Panizza, Dupont, Hadley, Cui and Fourdrain. The final group was in English by Meyer, Crist, Tipton, Speaks and, for an ending "The Sorrows of Death" from Mendelssohn's "Hymn of Praise."

Mr. Murphy's singing exhibited the same excellencies that have distinguished it in former appearances, a fine, straightforward quality utterly free from the trickeries that infest the concert stage, especially when tenors are singing. His phrasing was musicianly and his diction clear in all three languages. Particularly gratifying was the repose of manner with which Mr. Murphy delivered the entire program. This, added to his good

[Continued on page 31]



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WEEKLY SURVEY OF EUROPE'S MUSIC



Braunfels and Mascagni Novelties Mark Renaissance of Music Season in Vienna

VIENNA, Jan. 27.—While, until recently, novelties have been lacking here, three were produced last week.

The most unusual was "The Birds" by Walter Braunfels at the Volksoper. It speaks volumes for the vitality of this luckless house that in a time of such financial distress, as at present falls to its share, the energy was forthcoming to bring out a work which presents so many difficulties of staging and costuming. The poet-composer calls it a fantastic-lyric play, drawing the idea from the Greek of Aristophanes.

Two fantasies, the only human beings who appear in the opera and who, tired of the world, go forth to seek a purer atmosphere in the realm of the birds, prevail upon the latter to build a city. We see a nightingale, swallows, an eagle, storks, pelicans, ravens, doves and flamingoes. The feathered costumes and the hopping about and flapping of their wings made it impossible for the chorus to sing at the same time. Therefore the singers were placed in the front boxes of the first tier and the characters on the stage were represented by the ballet. Of the two acts the second is the more beautiful. The music throughout is highly melodious and of a romantic kind, a return to the days before the modern realistic style.

The nightingale opens the act, warbling a fervent song of love, a wedding of two doves takes place, the music attending it having a touch of humor. There is no real action, there are no jealousies, no conflict, the moods depicted being of love and of nature, sunrise and moonlight and a tempest which finally destroys the birds' city.

In the face of financial difficulties which demanded absolute economy, wonders were done as to the difficult staging; and the orchestra, under Fritz Stiedry's efficient lead, did such work as could well compete with that of orchestras of higher repute. The opera was received with great favor and came as a poetic and refreshing change from the high pressure of most recent works.

"Fritz" Is Revived

A revival after nearly thirty years, of Mascagni's "L'Amico Fritz" was no doubt due in great measure to the presence in Vienna of the composer as conductor and was in the nature of a compliment to him. To hear the opera under his baton was certainly to spend an enjoyable evening. A surprise of the evening was the performance by Rosette Anday of the violin solo allotted to a Gipsy boy in the opera and usually played by a member of the orchestra. Miss Anday, the pretty alto of the Staatsoper, was a pupil in the master class of Professor Hubay in Budapest, before it was discovered that she had a voice, and a surprise was planned with Maestro Mascagni's cognizance.

Still a third novelty crowned the eventful week. "Si, the Lady of the Folies Bergères," an operetta with music by Mascagni, was produced on Saturday evening at the Bürgertheater. "Si" (Yes) is so called because she says "Yes" to every man. The action is trifling and stilted. A duke is compelled to marry within twenty-four hours, or lose his inheritance. He chooses Si, who promises to give him cause for divorce after the marriage. However, she discovers that she loves her husband, refuses to release him, and for the first time says "No" instead of "Yes." The Duke has in the meanwhile fallen in love with a young post-mistress who turns out, in real operetta fashion, to be a duchess and owner of a large fortune. Of course, in the end Si is prevailed upon to set the Duke free and consoles herself with a sentimental song on which the curtain slowly drops.

Mascagni's music is extremely pretty and is particularly effective in the



Pietro Mascagni, Who Recently Conducted the Première of His New Operetta "Si" and the Revival of His "L'Amico Fritz" in Vienna. From a Drawing by Wolfgang Born in the Neue Freie Presse

finales. Naturally, it bears much of an operatic character and is in some parts reminiscent of former works, particularly of "Cavalleria Rusticana." "Si" achieved an entire success and bids fair to have a long run. Needless to add that Mascagni, who himself conducted, had to bow his thanks for many recalls and enthusiastic plaudits.

Cornelius Centenary

At the Staatsoper the "Barber of Bagdad" was recently produced on the occasion of the centenary of the birth of Peter Cornelius. At the time this opera was composed Cornelius, although he wrote the book and the music, had not yet become a devoted disciple of Wagner and still adhered to his own style and convictions. The work, which now holds its position among the best of comic operas, shared the fate of so many works what later became popular in that it failed when it was first produced. Its characters, however, have since become favorite opera figures—the loquacious Barber himself, who sings roudades instead of shaving the impatient lover, and the lovely Margiana, who therefore waits for him in vain, have become traditional. Richard Mayr in the Staatsoper performance made a delightful Barber and Lotte Lehmann a charming heroine. The entire production, an excellent one, was under the direction of Franz Schalk, who conducted it with loving care.

On Sunday, Jan. 4, the first anniversary of the death of the popular Viennese pianist, Alfred Grünfeld, a memorial tablet was placed, with appropriate ceremonies, on the wall of the house in which he lived for thirty-six years. A large number of friends and admirers gathered to do him honor and the a capella choir of the Vienna school teachers sang their greeting with Anton Bruckner's "Music, Thou Comforter." President Schönbauer delivered an address in which he briefly sketched Grünfeld's life and spoke in glowing terms of the art which had delighted so many thousands of people.

Striking Orchestras

Formerly the threat of a strike was enough to make an opera house come to terms but now striking orchestras do not get the best of it as was evidenced in two strikes here recently, one at the Volksoper and the other at the Theater an der Wien. The Volksoper, now has resumed performances on a cooperative basis through an agreement between the management and the members of the company and has materially reduced the prices of admission. The Theater an der Wien is the famous old theater which housed many of Mozart's operas and in which the first performance of "Fidelio" took place.

The outer walls of the building are exactly as they were in Mozart's time and in Beethoven's. The inside, of course, has been remodeled. The streets about the theater still bear witness to the musical prestige of the neighborhood in other days. Papagenostrasse recalls Mozart's "Magic Flute" and Schikan-

dergasse, the name of his librettist, while Millöckergasse speaks of more modern musical times. Some of Millöcker's operettas were performed here for this theater has now for many years been the scene of the famous Viennese light operas.

Despite its traditions even the Theater an der Wien has to come face to face with modern problems. Recently after Emmerich Kalmann's "Gräfin Marizza" had had a run of nearly 300 performances there the orchestra asked for an increase in salary with the alternative of a strike. Direktor Marischka, unable to raise the pay and aware of the impending strike, prepared to meet it in a novel way. Two proficient pianists were drilled in a number of rehearsals to replace the orchestra and when the strike was declared, not a single performance had to be omitted. Friendly relations were resumed after about two weeks through a compromise.

ADDIE FUNK.

American Cellist in Début Stirrs Vienna

VIENNA, Jan. 26.—In the musical life of Vienna during the last fifteen years there have been only four unknown artists who have been able to achieve a really triumphant success. Mila Wellerson, American cellist who recently made her début here, takes her place with Pablo Casals, Erna Rubinstein and Vasa Prihoda, among the artists who have been able to win Vienna in their first concert. These three artists, who are already well known, received such flattering notices from the critics after their first concerts that second recitals were sold out as soon as they were announced.

The same thing happened at the first appearance of Mila Wellerson in Vienna concert life. She is a very young girl and yet is not presented to us as a prodigy, but as a mature artist. The playing of this young American girl is, in technic and interpretation, masterly beyond her years. And to her great artistic virtuosity is added the grandeur of tranquility and of power.

After the artistic success of Mila Wellerson's first concert, she was given a unique honor. Two Vienna newspapers—the Wiener Extrablatt and the Wiener Allgemeine Zeitung took over all the seats for her second concert and placed them at the disposal of their subscribers. Within an hour after the office opened the 2000 tickets were taken up.

DR. ROBERT KONTA.
(Mila Wellerson is the daughter of two New York musicians and studied in America with her mother, who is a pupil of Julius Klenzel of the Leipzig Conservatory. She was presented in Carnegie Hall recital as a child prodigy several years ago, when her talents were enthusiastically recognized. She then went abroad for further study and for concert work.)

Paris Discovers New Genius in Seven-Year-Old Pianist

PARIS, Jan. 27.—Pietro Mazzini, a seven-year-old pianist, is the latest sensation of the town, after a recital given in the Théâtre Femina. He encountered occasional technical difficulties in passages which were beyond the stretch of his hand, but otherwise played with a maturity of style and a fluency which belied his years. His Chopin numbers received perhaps the greatest applause.

Klemperer Offered Russian Post

Moscow, Jan. 5.—According to reports here, Otto Klemperer, formerly of the Vienna Volksoper, has been offered the post of first conductor at the opera here. Negotiations with the opera director are now going on. It is said that if his plans can be made to fit in with the Russian proposal, he will accept the position.

Irish Symphony Has Première in London

LONDON, Jan. 28.—The first performance in London of a new symphony by Hamilton Harty, the highly successful conductor of the Hallé (Manchester) Orchestra, was given by the Royal Albert Hall Orchestra under the composer's direction on Jan. 21.

The work is an attempt on Harty's part to produce a symphony in the Irish idiom, which should have for a poetical basis certain reminiscences of his early youth in the north of Ireland. Native tunes are used as the thematic basis of the composition, some of them being as familiar as "The Girl I Left Behind Me" and "The Battle of the Boyne."

The movements bear the sub-titles "On the Shores of Lough Neagh," "The Fair Day," "In the Antrim Hills" and "The Twelfth of July." The composer is a master of the craft of orchestration and a fervent admirer and able exponent of the music of Berlioz, these facts being manifest in the work under consideration. Beyond that it is not possible to regard it as of any great importance, despite the facts that it was accorded a cordial reception and is easy to listen to. The scherzo, "The Fair Day," is indeed pleasing enough to make it possible that it may achieve considerable popularity as a separate item.

This is the composer's first attempt since student days at a symphony, but a number of performances of his violin concerto have been given during the last few years. His arrangements, however, are of abiding worth and include Handel's Water Music and Music for the Royal Fireworks and the County Derry Tune.

H. S. GORDON.

Berlin Government Proposes to Take Over Deutsche Opera

BERLIN, Jan. 28.—As a result of the difficulties encountered at the Deutsches Opernhaus in Charlottenburg, where a moratorium was recently declared, the municipality proposes to take over the opera. By the control of fifty-one per cent of the stock it will be able to direct the entire policy of the house. If the city should decide to manage this opera, it would immediately reorganize the whole plan of operation. The Charlottenburg opera would probably be run as a complementary house to the State Opera, as was attempted last season with the Kroll Opera.

London Hears "Pacific 231"

LONDON, Jan. 30.—Honegger's "Pacific 231" had a rather overdue first performance in London last night when Eugene Goossens conducted a performance by the Royal Philharmonic Orchestra. An excellent reading was given and the work evidently appealed strongly to the large audience, which demanded a repetition of the tour de force.

H. S. G.

Hebertot Quits Théâtre des Champs Elysées

PARIS, Jan. 28.—Jacques Hebertot, director of the Théâtre des Champs Elysées, has resigned, it is announced. His place will be taken by Rolf de Mare, director of the Ballets Suedois. The Champs Elysées is Ganna Walska's theater and has been managed for her by Walter Straram. When she bought the house she stated that she would not interfere with the present régime. The resignation of Hebertot, however, means a new rule, and, if rumor is right, it will be Ganna Walska's rule.

Robert Ringling Sings in Opera in Germany

ULM, Jan. 26.—Robert Ringling, American baritone, scored a decided success as Count Di Luna in "Il Trovatore" at the Ulm Opera House. Willy Kisser, director of the Ulm Opera, is partial to American singers, Mr. Ringling being the third to be with his company. The other two are Leonard Wolfe and Leone Kruse, both of whom also studied with William S. Brady, New York vocal teacher.

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Hardesty Johnson, Tenor
Floyd Townsley, Tenor

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ALBANY, N. Y.

DeReszke Singers Made a Decided Hit

"Chancellors Hall, scene of many of the city's most impressive musical events, never before vibrated to such perfect rhythm and such great musicianship as last night when The DeReszke Singers sang in concert. They presented the most beautiful singing by man banded together ever heard here. The terrific climaxes, wonderful singing of half voice, never one voice being heard above the other, proves that these men have worked hard and long, to have perfected a beautiful ensemble."—*Albany Times Union.*

BUFFALO, N. Y.

DeReszke Singers Offer a Select Program

"The combination of four exceptionally fine male voices, a program as choice as it was novel and a performance of superb finish made the concert of The DeReszke Singers one of the outstanding artistic events of the musical season. They sing with a freshness and spontaneity altogether delightful, sing for the very joy of singing and with a lively devotion to their art. Not in one instance did they fail to communicate their spirit and message to the hearts of their listeners."—*Buffalo News.*

"Dallas rarely has so delightful an evening of music as The DeReszke Singers gave the large audience at the City Temple. The four young men possess beautiful voices, beautifully trained, but the interesting and unique part of their performance is that they have been willing to, and have succeeded in, subordinating their individual voices so that their ensemble work has taken on artistic unity that makes their singing something more than four good voices blended for the moment in chorus. They have learned singing which no one of them alone can possess. Hearing them, one naturally turns to the Flonzaleys or the Kneisels for a comparison. These young singers gave their concert a brilliance which musical evenings too often lack. Without sacrifice or poise or dignity they projected to the audience a feeling of warmth and personality to which it responded heartily."—*Buffalo Daily Times Herald.*

NEW YORK CITY, N. Y.

"The DeReszke Singers—Hardesty Johnson and Floyd Townsley, tenors; Erwyn Mutch, barytone, and Sigurd Nelson, basso—Americans who have coached with Jean deReszke and use the name with his authorization, divided last night's program with Mildred Dilling, harpist.

"They sang a group mainly of early numbers, Herbert Hughes' clever 'Studies in Imitation,' Negro Spirituals arranged by Harry T. Burleigh, who was present, and modern Songs, plus many encores.

"This male quartet is a strong-voiced, thoroughly unified ensemble, and gave a performance that was both vigorous and artistic, with a pleasing, well-balanced quality of tone and marked expressive ability. Miss Dilling, a skillful harpist, played two groups of solos."—*N. Y. Herald-Tribune.*

"After two successful seasons in England The DeReszke Singers on their first American tour gave their only New York concert last evening. There are four singers, pupils of Jean deReszke, all Americans—Hardesty Johnson, Floyd Townsley, Erwyn Mutch and Sigurd Nelson—and they make an unusual ensemble.

"The voices taken singly are good, grouped together they command a great variety of tone color, while at the same time effectively blending with each other. Unaccompanied, they sang a French chanson of the Seventeenth Century and an old English Madrigal by John Bennett (1614) which won them an encore. Some humorous and delightful 'Studies' by Herbert Hughes introduced imitations of great composers, set to the words of nursery themes. The Quartet, besides, gave some Negro Spirituals by H. T. Burleigh, and several mixed quartets.

"Miss Dilling, a talented young harpist, played two groups with fine technic and was recalled each time."—*New York Times.*

"The DeReszke Singers—four American artists who have sung much on the Continent and in London, gave their first New York concert here last night. The choir is composed of Hardesty Johnson and Floyd Townsley, tenors; Erwyn Mutch, barytone, and Sigurd Nelson, basso. The singers were assisted last night by Mildred Dilling, harpist.

"The program was of much interest, and included old English Madrigals, Negro Spirituals, and Mendelssohn's 'On Wings of Songs,' with harp, and Cyril Scott's 'The Rat Catcher,' with flute. Among the many lyrics either written or arranged for the choir there was a set of songs new here, by Herbert Hughes, entitled 'Studies in Imitation.' These songs included: 'There Was An Old Woman Who Lived In a Shoe,' after Brahms, and 'Doctor Foster,' after Handel. They contained each, here and there, some phrase or characteristic of style belonging to the especial composer as mentioned.

"The Singers gave evidence in their delivery of the fine training of Jean deReszke. Their voices had much color and they sang with fine nuance, clear diction and spirit. As a cappella singers, their pitch was excellent. Miss Dilling's solos included Bach's 'Bourtee,' and Debussy's 'Clair de Lune.' The concert was enthusiastically received."—*New York Sun.*

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"She was glorious; an artistic triumph; unbounded enthusiasm."—Marion deForest, Buffalo.

"Dal Monte combines, with a voice of rare beauty, supreme artistry and perfect skill. Her singing of 'Lucia' was one of those rare occasions when realization surpasses anticipation, which latter, because of the superlative European notices, was quite keen."—Frederick R. Huber, Municipal Director of Music, Baltimore.

"I Heard Toti Dal Monte in both opera and concert; you have another trump card. With the passing of Melba, Sembrich and Tetrazzini, the slim group of worthwhile coloraturas left the musical world can certainly stand this latest winner. Forward contracts."—James E. Furlong, Concert Manager, Eastman Theatre, Rochester.

Glen Dillard Gunn, *Chicago Herald and Examiner*.

"Toti Dal Monte" perfection of coloraturas

"Toti Dal Monte is the perfect coloratura of this generation.

"Italy has long since so proclaimed her, and though our taste does not always coincide with that of the Latin music lover, there seems in this instance no cause for disagreement. For the voice has the luscious warmth of the true lyric soprano, plus the exhilarating and exciting agility of the coloratura. Mme. Dal Monte has, however, a great deal more than exceptional beauty of voice and phenomenal technical equipment. She is an artist of exquisite taste. She phrases like a great violinist. She can rival either flute or clarinet in liquid or luminous cascades of tone. She has greater capacity to endow the rôle of Donizetti d'Heroine with all the attributes of musical intelligence than any Lucia I have encountered in a rather long experience as a professional opera-goer. She is, in fact, the most convincing reason for the performance of this opera that has ever been put forward."

H. T. Parker in *Boston Evening Transcript*.

Old Opera Renewed—New Singer Tested

"*Rigoletto*," and *Miss Dal Monte*

Performance That Set Spark to Verdi's Music—The Drama of It Once More.

—Gilda Plus Voice, Intelligence, Even Imagination.

By common consent Gilda is a thankless part. Custom ordains it for ornate sopranos. "Caro Nome" usually bounds it; yet by choice within it Miss Toti Dal Monte seemed that rarest of operatic beings—a florid singer with intelligence and sensibility for music and a modicum of imagination with operatic character. In itself, through the lower and the middle ranges, her voice is in the bloom of young prime. It is velvet-like and lustrous, suave and sensuous. In semi-subdued and flowing measures, the softness and the brightness of texture caress the ear; while the clear glows stir a gentle emotion. Once and again comes even that child-like quality which in Mme. Tetrazzini caught many a fancy. Miss Dal Monte turns phrases, curves melody, shades pace, accent, progress, suggestion, as a perceiving, susceptible, well-schooled singer. Ascending, her tones lose suavity and body, appropriate to young Gilda, dreaming maiden-like in the solitude of Rigoletto's house,

Toti Dal Monte Sings and Conquers

long experience as a professional opera-goer. She is, in fact, the most convincing reason for the performance of this opera that has ever been put forward."

Toti Dal Monte Sings and Conquers

"Who said that the Coloratura was a dead issue so far as latter day music was concerned? The one who did it could hardly have known that Toti Dal Monte was coming to this country. The opera was "Lucia di Lammermoor"; the house was crowded; the satisfaction was intense and vociferous. There you have it in the fewest possible words. It is true she waited until the third act to display what had made her talked about in other lands. Up to that time she has been a nice young girl with a pretty face, something of the Tetrassini displacement, and a nice voice that warbled through the Donizetti melodies with complete certainty and great apparent ease. Good enough, but hardly enough for a sensation. But then came the third act and its well-known "Mad Scene." Miss Dal Monte has the true coloratura type of voice, infallible in execution, warm in color. It was not that she tried to divert attention by acting insane; acting in this scene is sheer waste of time. It is not that she set out to dazzle from the start; a good part of it was in half voice, and some almost in a whisper. But the contrasts, the timing and the way she spaced her vocal outlines were something superb. The dazzle was saved until along toward the end. The topmost skyrocket note for the last of all. This is known as building a climax. It is also first class showmanship."

Eugene Stinson, *Chicago Journal*

"Toti Dal Monte Wins Great Welcome in American Debut."

TOTI DAL MONTE: There's a name—and there's a singer! She made her American debut at the Auditorium last night in the name part of "Lucia di Lammermoor" and she had the most spectacular welcome extended any singer since Chaliapin was introduced into the company two years ago. Toti Dal Monte, a name with which to conjure fame. She is a far more important newcomer than most of them one meets in a decade, for she is an exquisite singer and an artist of purest ray. The warmest and most sincere applause broke the continuity of the performance at the conclusion of the "Mad Scene." The success of a coloratura depends most commonly upon the brilliance with which she sings the fascinating adornments which are perhaps the chief treasure of the opera house. The embellishments of "Lucia di Lammermoor" had conspicuously been pruned from the entrance aria in the first act. It is possible Dal Monte does not consider them in the purest taste—and she is obviously as fine a musician as the company at present can boast. But in omitting them she considerably handicapped her chances to win immediate and overwhelming recognition as what the public so dearly loves and so extravagantly supports—a bravura prima donna!

Her ovation at the conclusion of her duties with the "Mad Scene" may thus be considered to have double weight.

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also the voice of Gilda, dreaming maiden-like in the solitude of Rigoletto's house, stirring to young love come covertly wooing, gentle to the Father whose affection nearly floods her. The pensive note haunts Verdi's music for Rigoletto's daughter. Before he bends "Caro Nome" to operatic necessity (as it went in the Italy of the fifties) he writes in musing melody. Plaintively Gilda recounts a fate—and regrets a lover—though Rigoletto cry for the vengeance of desolation. Wistfully as well as in grace and glow went Miss Dal Monte's tones through Gilda's duets with her father and her lover. Into the music she infused also character. The plaintive note deepened in the measures of the third act; threaded through Rigoletto's darker song; shone silvery against it. Incident, not peak, was "Caro Nome" in this wrought and rounded course.

These are the works of a singer of musical perception, intelligence, not to say imagination. Nor is Miss Dal Monte deficient in the outward and visible signs of operatic characterization. The eye soon forgets a presence that too much recalls the diminutive figures within Velasquez's pictures. Her carriage is easy and free; her eyes and countenance never quite expressionless. If she uses the conventional gestures, she finds also a gesture of her own, as when a wandering hand curves to the contours of "Caro Nome," recalling out of the air the dear lineaments, upon it retracing them. Gilda and her music are not exactly operatic revelation; but they do suggest in Miss Dal Monte an unusual and an individualized singer.

Karleton Hackett in *Chicago Evening Post*.

"Dal Monte Given Ovation in Her Debut in 'Lucia'"

"Mme. Toti Dal Monte made her debut with the opera company last evening and proved herself to be an artist of genuine quality. She has grown up in the traditions of the old Italian school and has had the required vocal routine. The voice itself has a wider range of color than is usual with coloratura voices—and she uses it with dramatic feeling. Mme. Dal Monte sustained the long phrases, with the true cantabile and with a velvety quality that was lovely. In the middle voice she had command of a pianissimo which was as light as a breath of air, yet maintained its quality and carried perfectly. Also, she was invariably right squarely on the key. Coloratura soprani play such fantastic tricks before high heaven and the public that there is no telling what Mme. Dal Monte may do on some future occasion. Therefore, let it be set down here that last evening she demonstrated the capacity to sing absolutely in tune. The public was cordial in its greeting, but a little reserved in giving its final decision. "The Mad Scene," however, was so fine and sincere a display of singing power that the audience thawed and awarded her an ovation. In this scene she was not content just to vocalize, but sought to express the drama through tone. There was feeling for the meaning of the words, and she colored the tone with an honesty of artistic purpose that won the good will of the people. The ornamental figures were brought out cleanly and made an integral part of the music, as was intended. She had not embroidered on a superfluity of decorations just for the display, but kept close to the spirit of the music. There was a straightforward character in her singing that was gratifying and she showed entire self-control. An interesting artist and a singer in the old meaning of the term."

Herman DeVries, *Chicago American*—"An ear of infallible accuracy. The intonation is a veritable pitch pipe; a mezzo-voice of exquisite and penetrating beauty."

GIESEKING

PIANIST

Deutsche Zeitung, Berlin.

"When I am looking in my notebook for evenings which I have marked especially, as they have made a deep impression on me and shown me something extraordinary, I find one mark only on three pages covered with the names of people who gave concerts—one mark among almost forty names: GIESEKING!"

"There are no difficulties for the marvelous technique of this man, a technique which overwhelms occasionally the audience with self-assured exactness, which reminds one of a 'Golem,' a kind of mechanism assuming human form while bending over the keyboard. His phenomenal exactitude in hitting the right keys makes him the direct antipode of the divine Rubinstein, who was well-known for possessing a European privilege of hitting the wrong ones. However, the somnambule-like technical precision of Gieseking would not amount to anything did he not possess in the same degree the art of animating the tone, that is the trifold art of touch (including the mastering of the pedals), the phrasing and the sense of style. This fact only, that his inner expression shows the same inexhaustible wealth as his technique, marks Gieseking as an artist. It is his ability of interpreting the work of a master to us, as if it were just created from his innermost soul, it is his mastering of all shades of expression between sweetest sublimity and the raving of temperament, it is the fact that there is still a kind of indefinable control even in his demon-like fury while there is the warm glow of this fury reflected in the sweet tenderness of his most serene chords."

Frankfurt Gazette, Frankfurt On the Main.

"Gieseking is the most striking and vital performer among the younger pianists, one might almost say, he is the only one in whose playing the grand art of interpretation may be discovered. His mind is that of a musician to whom nature gave an understanding and mental predisposition for the inner life and spirit of present-day composition. But the matter of his play is not that of a didactic performer or of a too obvious interpreter. Every expression rises from the spontaneous instinct of the pianist rendered through the temperament of a virtuoso."

"Gieseking is undoubtedly a living proof—especially in comparison with most of his pianistic colleagues—that only that performing artist may find the solution of the eternally new mystery of this instrument who knows how to find this solution in the compositions of his own time."

Dresdner Anzeiger, Dresden.

"We who are listening to Gieseking, enjoyed his concert as a performance of such rare kind that everything that one may hear during an ordinary piano concert evening even of well-known pianists, retires into the background. It is not saying too much that we felt that we were with a genius. Only through knowledge of the past are we able to explain similar effects of reproducing musicians, for instance, if we think what Liszt or Paganini may have meant to their contemporaries."

"Gieseking's real greatness is not to be found in any one-sided virtuosity but in a comprehensive understanding of modern music which finds its far-sounding revelation in its matter of playing. His greatness is to be found in the intensity of a musical feeling that makes us thrill with its almost demonic power. It is to be found in the depth of sentiment that makes him sense so wonderfully well the spirit of the composers. He always finds the way to the essential message of the composer, may he play modern music—as he prefers—or may he devote himself to the older masters."

"Gieseking lives in his play. His whole personality goes into it. Not in exterior mannerisms but in natural effort. He is convinced of what he is playing. And because he is convinced he can also convince his audience."

Fremdenblatt, Hamburg.

"Gieseking is a creative artist while playing the piano. His play is production, expression of the original—expressionism itself. Gieseking is one who justifies this much-abused word because he has been chosen through talent and destiny to this manner of playing, through an inner necessity and not on account of the fads and fashions of the day. He is one of those few who depend in their manner of playing on the development of the pianistic style in general, a style which as we see it now—renews our ideas of form and theme completely, starting from the great inheritance of Liszt."

"His interpretation of Bach contrasted with the many hammering beginnings of other piano programs with Bach compositions one could gauge at its best the great art of Gieseking. Reverence is its law."

Zuercher Post, Zurich.

"The most sensational event during the last week of concerts was the young pianist Gieseking, who, though a German, initiated us into the mysteries of modern French piano music as no one else did ever before. Such technique, such talent disarms all criticism and the critic could not do anything better in this case but to enjoy admiringly together with the audience. We know, of course, of other masters of the piano, who interpret a composition with the same devotion and live through it while reproducing it. But no one else seems to have succeeded in reaching such surprising individuality and coloring of tone as Gieseking."

"In one word it was an evening the success of which was simply sensational!"

Bere Tidende, Copenhagen.

"We know that it is Gieseking's special art, gifted as he is with a rich imagination, with an exquisite technique, and especially with an almost unique mastery of the tonal possibilities of the piano, to mastery of the tonal possibilities of the piano, to conjure up and render the characteristics and the beauties in the newest and most modernistic piano music. As he plays it, it should on the whole always be played. He makes the improbable reasonable, the impossible fantastic and ecstatically beautiful."

Kopenhagener Dagblad.

"The pianist Gieseking is such a prominent and unique pianist that one receives impressions from his playing which one does not forget. His technique is above criticism and one is more or less hypnotized when he breathes forth the most delicate tone-webs from the instrument. His public gave vent, time and again to its enchantment by intensive acclaim."

Kopenhagen.

"It is beyond all doubt that Gieseking belongs to the very great names of piano artists. He masters the piano with the sovereignty necessary in order to noticeably live among the host of prominent virtuosos."

Nieuwe Rotterdamsche Courant.

"Worthy of note among the younger pianists is Gieseking. His technique is beyond description; he is at the same time an artist. He does not parade his talent, as being all that he knows, but uses it in the service of art. His Bach-playing was a masterpiece. He showed in masterful manner the management of technical strength and colorature that could not be surpassed."

De Maasbode.

"A genius, a phenomenon. Even in Bach the pianist revealed immediately that he was a poet as well as an artist on the piano."

Dagblad Van Rotterdam.

"Gieseking is a virtuoso and a poet on the piano. Gieseking aroused a tender and passionate feeling through his poetical tone. He is a wonderful artist."

Het Vaderland.

"A poet and unsurpassed performer. His technique at the same time was so wonderful that it touched the impossible. His playing revealed constant ecstasy. His beautiful style united with interchangeable and momentary inspiration. A king, an emperor of technique, a pianist who is exceptionally high-strung in harmonic and poetic feeling. He belongs to the greatest."

"The appearance of Gieseking with Bruno Walter was the greatest sensation of the subscription concerts."

Il Popolo, Rome.

"Gieseking is without doubt among the very first pianists of our time and possesses what is rarely found, qualities so well balanced: strength, clarity, sentiment, legato and delicacy."

Berliner Zeitung Am Mittag.

"Gieseking the most modern virtuoso of all of them. Full of highest sophistication in coloring and shading! An artist of magnetic attraction. One who discovers new and unsuspected resources in the piano."

Leipzig.

"He is today already a competitor for the fame of Busoni, Rosenthal, and Godowski of being called the greatest technician of the piano in our time. Music is his gigantically great technique, which reached the utmost of the possible in polish, splendor, precision, clearance and transparency. The spirit, the heart, the temperament of music." Ernst Smigelski.

Berlin—Deutsche Zeitung.

"... An artist of the highest merit ... a second Rubinstein ... Gieseking is the name. On hearing the first notes one forgot everything. Highest art and fully developed virtuosity became side-issues. Even the hyper-modern compositions—frequently so much dreaded—became real music under such hands, music which expressed itself in a charm of tone so stupendous that even the most sceptical were persuaded and stayed throughout the evening in spite of all their inner objections ... a new prince at the piano."

Berlin—Signale.

"... a chosen one among those who have been called. Technical ability has been mastered with superiority, creative poetic intention stands beside him submitting with delight to the suggestions arising from his tone poetry. It is something extraordinary indeed. A masterpiece of pianistic art ... as this recreating poet enters those spheres of imagination at the keyboard and follows congenially the ideas of the original composer." Prof. Max Chop.

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N. Y. Première of Montemezzi Opera Recalls Vivid Story of Turin Début

[Continued from page 3]

on the stage by an accordion, but in reality played by the orchestra, which imitates the peculiar sound of the primitive instrument.

The plot of Francesco D'Angelantonio's libretto is laid in the Sardinian province of Osio in the seventeenth century; the background is an historical one, depicting the times of Spanish tyranny. As the readers of the libretto and the spectators might obtain an erroneous impression of the personality of Giovanni Gallurese, the Sardinian patriot and hero, it might not be superfluous to establish the fact that he was not a brigand, an *Ernani*, but that only his adversaries, the Spaniards, depicted him so in order to defame him before his compatriots. The murder he had committed was for vengeance, as can be seen from Gallurese's words in the first act of the opera:

"Ah! still I seem to see you, Spanish peer,
Fling the atrocious insult in my face;
I see you, noble gentleman, affront me
With offensive gibes and scorn—ah, by the Lord!

And then I see myself, maddened with
rage, raise my swift arm to strike.
Ah, wretched day, unhappy sunset!
O troublous dawn of grief!"

Gallurese succeeded in making his escape after being declared an outlaw and sentenced to death; he devoted his life to the cause of liberating his country from the Spanish yoke.

The rôle of Gallurese is an especially trying one; more than one of the Italian critics remarked on the occasion of the performances of this opera that Montemezzi must have had in mind Francesco Tamagno's heroic tenor voice, which was so picturesquely dubbed by his Italian admirers "un cannone" (a gun). Giacomo Lauri-Volpi was selected by Mr. Gatti-Casazza for this ambitious task at the Metropolitan.

Composer Studied Engineering

Italo Montemezzi is a native of Vigasio, near Verona. He had a musical father, a modest man who never had any artistic ambitions but had considerable natural gifts. He played several instruments, especially the violin, and became later, when a soldier in the Austrian army (the Venetian provinces were then under Austrian domination), flautist in one of the famous Austrian military bands. Although always highly attracted by music, the young Montemezzi chose as his vocation the career of a civil engineer; he entered the technical institute in Verona and studied there for seven years.

Still it became clearer all the time that music was his actual vocation, and Montemezzi made up his mind to change his career, entering the famous music conservatory in Milan, from which he graduated with highest honors. His scholarship was so excellent that he was immediately appointed a member of the faculty of this music high school. He also won the prize in an opera competition open only to graduate students of the conservatory in the year after his graduation. An operatic libretto in one act was placed at the disposal of the young musician by the management of the conservatory to be set to music by

him. The title of that little opera was "Bianca," and it was Italo Montemezzi's first success.

It is little known that the genius at first was undecided whether he should devote himself to composition or to the career of an operatic conductor. His vocation proved to be that of a composer. Montemezzi had the great fortune of having Tullio Serafin, now conductor of the Metropolitan, as leader of his works. It seemed as if it were a "predestined" association. Serafin was Montemezzi's classmate at the conservatory and both left it in the same year. Wherever a new opera by Montemezzi was given, one would be sure to find Serafin at the conductor's desk. He led the premières of "Gallurese" in Turin in 1905, of "Hellera" in Turin in 1909, of the "Love of the Three Kings" at the Scala in Milan in 1913 and of "La Nave" at the Scala in 1918. The "Love of the Three Kings" was introduced to us here by Arturo Toscanini, but Serafin has now been the first one to acquaint us with "Giovanni Gallurese." "La Nave" was given in Chicago in 1919 under the bâton of the composer.

Welding Music and Verse

It was not an easy matter for Montemezzi to find a good libretto for his first opera. As is natural, most successful librettists are hesitant to give unknown composers their works. Montemezzi was long on the lookout for a good book but was helped by his friend, the well-known Italian literary man, Giovanni Antonini-Traversa. The young composer finally received a sketch for a libretto from Palermo sent to him by a poet of that

city, Francesco D'Angelantonio. Based on the life of Giovanni Gallurese, the Sardinian hero, whose picturesque personality attracted the fancy of the composer, the dramatic and lyric possibilities of the subject were apparent. Intimate discussions between composer and librettist ensued, and the opera finally took shape.

The Italian and French operas are most often the product of intimate and continuous intellectual intercourse between the poet and the musician. With the progress of the musical score many important changes in the libretto sometimes become imperative, problems which can be solved only by most incessant and cordial cooperation. One need only peruse Verdi's invaluable collection of letters in order to be convinced that libretto and music must form a perfect unit. Wagner went a step further in making the rule that the book and the score of a music-drama must be the product of the same mind.

Let us quote here a significant remark by Jacques Offenbach, the genius of the operetta, who used to say: "When setting a book to music, my librettist and I are practically united as in a more or less happy marriage. We often live together in the same apartment for many weeks, we enjoy life and work together, we quarrel and make up again—sometimes we separate, but it has never so far ended in a divorce!"

Montemezzi and his poetic collaborators have got along well together to their mutual advantage. He had the advantage of a superb poetic libretto for his most famous work—Sem Benelli's "Love of the Three Kings." And in D'Annunzio's "La Nave," though it was perhaps a less dramatic story, there was much largeness of conception and fine diction.

"Hellera," Montemezzi's second opera,

was less successful, but the third, "Love of the Three Kings," as is well known, brought him world-fame. This "Italian Tristan," as his enthusiastic compatriots call it, was not only given on every Italian operatic stage but met with the highest success in Spain, in Germany, Vienna, Russia, in Northern Europe, in South America and, not least, in the United States, where it proved a decided hit at the Metropolitan and in the performances of the Chicago Opera Company.

Montemezzi's latest opera, "La Nave," although praised by many critics as worthy of the composer of "L'amore dei Tre Re," did not meet with such popular success. It has been performed so far only at the Scala in Milan, at Verona and by the Chicago Opera. This opera requires an immense operatic apparatus and a chorus of the first rank, as the "masses" may be called the real hero of D'Annunzio's play.

As has been announced, the composer is working at present on an opera on a rather bucolic subject—"Paul and Virginia." It is said that Montemezzi recognized that he was not able to surpass the complicated effects of "La Nave" and therefore decided to return to greater simplicity of subject and of style.

Richmond Musicians Give Concert

RICHMOND, VA., Feb. 14.—The fourth morning musicale of the Musicians' Club was given on Jan. 28, when the following soloists were heard, Mrs. Frances West Reinhardt, soprano; Anne A. Chamberlayne, pianist; Luis Morales, violinist; Alvin Eley, tenor, and Mrs. J. K. Bowman, contralto. Sadie Fisher, Mrs. R. Stech and Mary O'Keefe played trios for violin, cello and piano.

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"The musicians from California have warmth and spirit, with a breadth and fullness of tone that is almost exuberant."

New York Telegraph:

"The Beethoven F major quartet has seldom, if ever, been better displayed in New York."

Philadelphia Evening Ledger:

"The playing was brilliant, exceptionally accurate as to intonation and ensemble, and sincere to the last degree."

Boston Telegram:

"The playing throughout was of the most exquisite variety."

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Boston Transcript:

"At the end a cheering audience was on its feet, since clapping would not suffice it."

Chicago Musical Leader:

"Their playing revealed poetic interpretation, beauty of tone and precision, a wide scale of nuances and, at the same time, a youthful vigor and enthusiasm."

Los Angeles Express:

"They played with a warmth of human appeal and a wealth of artistic elegance seldom found. San Francisco may well be proud of their Chamber Music Society. In fact, America may be, for we have seldom heard such playing here."

San Francisco Examiner:

"Last night's concert was a delightful affair. There was a Beethoven Quartet, the one in G from Op. 18. I never heard that dainty Scherzo more beautifully played."

Honolulu Star-Bulletin:

"It would be difficult to find a group of artists who could surpass these men in precision of technique, subtlety of interpretation and blending of tone-color."

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NEW YORK, FEBRUARY 21, 1925

CURBING THE APPLAUSE HABIT

NOW that occasional hisses are finding their way into American concert halls when music of the extremist variety is played, there seems to be a desire on the part of conductors to eliminate applause between movements of symphonies and other works composed of several sections.

Both developments strike at a salient characteristic of our audiences—that of excessive politeness. Though no such gluttons for punishment as some continental assemblies, and not averse to walking out when boredom is too long continued, Americans quite generally have regarded the Parisian habit of sibilant protest as something foreign to ordinary good manners.

For one thing, the American does not take his music so personally, and his sense of humor has a way of mediating between cacophony and outraged ears. Open rebellion flares only in a few individuals. The others grin, endure and demonstrate their freedom from ill-will by perfunctory hand-clapping.

Only a bitter-ender could wish to do away with applause altogether, especially since the performance of any piece of music may be meritorious as a performance, irrespective of the utter heinousness of the music; and as long as applause is considered the proper thing, there probably is no way of limiting it solely to the numbers audiences really have enjoyed in some unusual degree.

* * *

But applause which tends, of itself, to mar the effect of any art work can and should be curtailed. Self-contained American audiences particularly should find it easy to withhold demonstrations likely to shatter illusion. For some years they have been practicing this with respect to opera at the Metropolitan. Of course, the standees, with certain pro-

fessional palm pounders among them, follow the Southern European custom of greeting set airs with impulsive din, but the body of the subscribers usually sit unmoved in their seats, reserving such applause as they care to bestow for the end of an act. It is the settled conviction with many opera habitués that, save in some really exceptional instance when some rare and really superb achievement commands extraordinary recognition, the orderly progress of the music and the action is of far more importance than "a hand" for the singer.

Few persons would think of applauding an incidental 'cello solo or a brilliant piano cadenza in the midst of an orchestral number, which is perhaps analogous to applauding an operatic aria. But over and over the impression is forced on patrons of orchestral concerts that the usual applause between movements of a symphony or a concerto often militates against mood succeeding mood in easy sequence, and forces orchestra and audience to begin all over again, unnecessarily, in creating and absorbing the spirit and atmosphere of a composition.

There are symphonies, of course, which are intended to be played with no break between the movements, and latter-day practice has been to obey the composer's plain intentions. With respect to the others—the majority of the larger works—where there is a definite rounding out and conclusion for each movement, there is an increasing desire in some quarters to make a pause so brief that the atmosphere will not be lost, though the dividing line between the parts will be sufficiently marked. To accomplish this, the conductor must contrive to keep the attention of the audience on his uplifted hands, and he must make his pause neither too short to permit of the certain necessary readjustments for a new onslaught, nor too long to retain the concentrated interest of his listeners.

* * *

If for no other reason than that it means quiet at the beginning of a new movement, instead of the usual flutter and buzz, reservation of all applause for the completion of a composition will appeal to many who listen to symphonic music with as much respect for the first and final bars as they have for the various melodic episodes and climaxes that are heard between.

It is not their hope or their wish to do away with demonstrations if some really remarkable performance on the part of an orchestra fairly sweeps an audience from its feet. But such instances can occur but rarely, and to applaud every movement of every symphony as if all were superlative is to rob applause of its meaning. A few seasons ago conductors overdid the matter of summoning orchestras to rise, as if everything done by them was a tour-de-force to be singled out for individual recognition. It became so common that there was no longer any significance in an orchestra being called to its feet. Applause between movements of a symphony can be (and often is) equally meaningless. It is fair to assume that the players and the conductors don't need it, and that, for many listeners, it is a disturbing factor that only imposes an additional burden upon the music. What the immediate developments will be would seem to rest more with conductors than with audiences, however, as refraining from applause when the conductor stands with lifted hands can be much the same as applauding cordially when he turns around a pleased, perspiring countenance—a matter of politeness and of doing the proper thing, the motivation of so much of our characteristically self-conscious concert deportment.

CYRIL SCOTT, in writing of the importance of period, locale and costumes in giving opera its measure of illusion points out that "no audience can be expected to feel for and feel with characters whose appearance tends to make them laugh." His article is headed "The Pitfalls of Opera." The sentence just quoted deals with that particular pitfall of the eighteen-eighties known as "the bustle."

THOSE who object to the difficulties they undergo in obtaining tickets for novelties at the Metropolitan might help their cause by persuading General Manager Gatti-Casazza to import, for their special benefit, Schönberg's melodrama, "Die Gluckliche Hand." When produced recently in Vienna, it was given three times, and for the third performance just twelve tickets were sold.

Personalities



Quartet and Composer Link Forces

The quintet in this picture is made up of Ernest Schelling, composer, and members of the Flonzaley Quartet, who have combined for a series of concert appearances in Mr. Schelling's "Divertimento," in New York, Boston and Washington, with the composer playing the piano part. This work is dedicated to the Flonzaleys. In the picture, left to right, are: Adolfo Betti, Felicien D'Archangeau, Mr. Schelling, Alfred Pochon and Iwan D'Archangeau.

Stravinsky—Igor Stravinsky had already announced his intention of revolutionizing the art of making player-piano rolls, and now the intrepid explorer has breathed a similar reformatory project for the radio. He is quoted as saying that he "thinks the time has come when some composer ought to try his hand at music intended especially for transmission by wireless." The problem would consist, he states, in scoring for instruments, such as piano, woodwind and brass, which "carry" best through the ether.

Wright-Fuson—The arts of intonation are especially important to the singer, and a notable compliment on this department of vocal finesse was recently paid by Dr. Prevost when Ethel Wright, contralto, and Thomas Fuson, tenor, gave a joint recital in Pittston, Pa. Though harmony is traditionally supposed to link the musicians who are husband and wife in especial degree, the physician gave it as his opinion, after attending the concert, that he had never heard two artists so perfectly in tune.

Schumann—There are many artists who dread the ordeal of giving a musicale in daylight hours, as they claim it is difficult to secure attention under such conditions in an ordinary room. Meta Schumann, composer and singer, has overcome this difficulty by giving her morning programs in theaters. "When the house is darkened and the footlights are used," she says, "this at once gives the atmosphere of an evening concert. She advises this procedure for all singers as "based on personal experience and observation."

Gigli—Although Beniamino Gigli made his first American appearances in the part of Loris in "Fedora" at the Metropolitan this season, it is not a new part for him. When he sang this rôle early in his career in Italy, the young tenor attracted the attention of the composer, Giordano, who has ever since remained a staunch personal friend. "I would like very much to hear you in 'Chenier,'" the composer wrote to the singer a few years ago, alluding to that occasion in Italy. "Once I heard you in another rôle, and your singing moved me to tears."

Melba—When Nellie Melba was a child, her Australian schoolmates delighted to hear her "make queer noises in her throat." None of the others could master the fascinating trick, and the demand: "Nellie! Make that noise for us," became a common feature of playtimes. Neither the great singer of the future, nor her companions, suspected that the "queer noises" were trills. Could they have foreseen that in years to come Mme. Melba's trill would be recorded as a uniquely perfect attainment among operatic stars of her day, the children might have valued the achievement still higher.

Maryon—A new angle for the teacher of music is revealed in the announced project of a New York school to train pupils to sing from colors instead of from notes. The method was developed by Edward Maryon, who perfected it with the aid of Sir William Crookes and Camille Flammarion, scientists. The discovery was first made thirty-two years ago while Maryon was in India. Visiting a temple he was astonished to see the Brahmin priests take their pitch for their chants from color instead of an instrument. The school of Marcotone is headed by Teresa Armitage, formerly supervisor of music in the public schools of Chicago, and American vice-president of the International College of Chromatics, London.

Forrai—The songbirds who frequent Chicago's environs during the winter season find, in many cases, their home in a hotel which is just across the street from the Auditorium. One product of American inventive genius—the subway—amazing to the European connects these buildings. Olga Forrai, Chicago Civic Opera soprano, particularly likes the marble tunnel under the street. "I do not have to go outdoors at all in America," says Miss Forrai. "It is just like a happy Bridge of Sighs. When the weather is bad I need not get wet feet to go to the theater." Thus Brünnhilde can ford a swollen gutter more easily than surmount the encircling fire in "Walküre," and Miss Forrai gives as her opinion that it will not be long before the enterprising capitalists of the United States will have established an aerial 'bus line for opera patrons!

Point and Counterpoint

By Cantus Firmus, Jr.

Coifs and Cadenzas

JUST what would the manufacturers, the restaurant keepers and the department store magnates do without the gentle art of music to lend luster to their advertisements? The butcher, the baker, the candlestick-maker, each seizes upon a bewildered bunch of notes for his uses.

Here is one we recently came across: "the Ancient Lure Predominates. Jeritza sings. Golden notes from a host of instruments mingle with the tone poems (?) of a great artist—Atmosphere scintillating with color—A sea of beautiful, eager faces—and white shirt fronts—" (This last touch is irresistible!)

The illustration pictures an evidently suffering male in an opera box, with his back turned toward the stage, gazing fixedly at a young lady, who seems completely unaware of his stare. She seems to be a True Lover of Opera, for apparently she is holding her breath, with eyes glued to an empty stage.

To go on:

"Yet he hears nothing"—We can well believe it: the artist has made a mess of his ears! "—sees nothing, but an aura of golden loveliness. He is captivated. The ancient lure plays her magic, the lure of golden hair like finely spun sunlight. This, the beauty extolled by historian, painter, poet and craftsman of prose."

Dyed in the Wool

DEAR, dear! Now the tempo quickens, as it were. We are coming to the real point of the advertisement:

"But, *qui vive*," indeed?—"she has commanded science to assist where Nature lagged. Her charm, the bewildering subtlety of colorful hair, has been attained by the use of a famous preparation. Any druggist will tell you of the merits of ———— HAIR ABLUTION."

Well, well! The Metropolitan board of directors can hardly have conceived the extent of such a counter-attraction in the parterre.

"Why men leave home for Meyerbeer," might be the moral of this affecting tale of Golden Horseshoes, notes and hair.

The Hunchback of Neutrodyne

THE perils of the radio include the possibilities of developing a hump from too persistent devotion to the tuning coil.

The menaces that lurk in this indoor sport are legion, to quote the theatrical producers *et al.* But most of all we shudder at what the great masters would

think of their symphonies as they emerge from the ateliers of the radio magnates.

One manufacturer feels no alarm on this score. He would even welcome an unexpected visit from the shade of Wolfgang Amadeus. *Vide* the following advertisement:

"If Mozart could hear 'The Magic Flute' on a ———— Neutrodyne—his trained ear (*sic!*) would approve the tonal fidelity to the original in his famous old opera . . . The ———— Neutrodyne has the range of the eighty-eight-key pianoforte." (Nothing is said about rivaling the new quarter-tone keyboards!)

WELL, Mozart had a sense of humor, even in his "famous old opera." He probably would set a new libretto—a sequel to "Figaro," with the Barber and his *Susanna* completely domesticated and listening to the evening's crop report for points west of Pittsburgh.

Deep and Deeper

HOW some baritones go to sepulchral depths! Reduced to print, many a *Tonio's* lay sounds thus:

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Beyond this there is only the substratum of the *bel canto* sub-cellar. Perhaps this is where the words go when the diction doesn't register!

A CRITIC across the water appends the snappy headline "The Rite and the Wrong of It" to his consideration of "Le Sacre du Printemps." Since Gilbert Gabriel deserted Terpsichore for Melpomene, our musical punning has been in a bad way in Gotham.

Not Qualified

CHAIRMAN "Ah came to see ef yo' wouldn't jine de mission band?" Mandy: "Fo' de lan' sake, honey, Ah can't play a mouf-organ!"

—Metronome

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Rosalia

Question Box Editor:

What is a rosalia?

Albany, N. Y., Feb. 15, 1925.

A melodic form consisting of the repetition more than twice of the same figure, each time transposing it a tone higher.

???

About Organ Pipes

Question Box Editor:

What is the difference between the sound of closed and open organ pipes of the same length?

Hartford, Conn., Feb. 14, 1925.

A closed pipe sounds a tone one octave lower than an open one of the same length.

???

Concerning Thalberg

Question Box Editor:

What was the standing of Thalberg among pianists of his day?

Toronto, Feb. 13, 1925.

He was considered one of the best and

excelled in fine technical details and the production of a singing tone. Liszt said that Thalberg was the only one "of us" who could play the violin on the keyboard.

???

How to Pronounce Them

Question Box Editor:

There is a difference of opinion as to the pronunciation, especially as regards the accents, of the following names. Will you enlighten us? 1, Jeritza; 2, Gabrilowitsch; 3, Ponselle; 4, Rimsky-Korsakoff.

Los Angeles, Feb. 10, 1925.

1, Yeh-ritt-zuh, accent on second syllable; 2, Gabb-rill-oh-vitch, accent on third syllable; 3, Ponn-sell, both syllables equally accented; 4, Rimm-skee Kor-sah-korff, accent on first syllable of both parts.

???

Their Whereabouts

Question Box Editor:

Will you tell me in what operas the following songs occur? 1, "Young Agnes, Beauteous Flower"; 2, "Rose

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Softly Blooming"; 3, "Let Me Like a Soldier Fall"; 4, "I Give the Best Advice I Can."

Mobile, Ala., Feb. 11, 1925.

1, Auber's "Fra Diavolo"; 2, Spohr's "Zemire and Azor"; 3, Wallace's "Maritana"; 4, Benedict's "The Lulu of Killarney."

???

Some Modern Terms

Question Box Editor:

Would you be so kind as to explain the terms "atonal" and "polytonal"? Also what is "objective" and what "subjective" music?

West Chester, Pa., Feb. 14, 1925.

An atonal composition is one with no fixed or definite tonality, shifting be-

tween several keys in a manner to make impossible the establishing any particular key for its signature. A polytonal composition is one in which several tonalities are pitted against one another after the fashion of counterpoint, as when different instruments play in different tonalities in the same composition. The terms "subjective" and "objective" in music might be given different interpretations, but probably a general definition would be that objective music pertains to an expression of external things while subjective music is introspective and deals with moods and emotions of the composer or interpreter rather than with anything outside that individual. It should be understood that these definitions are purely suggestive.

Contemporary American Musicians

No. 366
Ottokar Cadek

OTTOKAR THEODOR CADEK, violinist, was born in Chattanooga, Tenn., in 1897. His general education

was received in Chattanooga, where he studied in the public schools until sixteen years old. When six, Mr. Cadek received his first instruction in violin playing from his father who was himself an excellent violinist and teacher and a graduate of the Conservatory of Prague. In 1915, Mr. Cadek went to Europe and studied in Switzerland under Willem de Boer, a pupil of Carl Flesch, at the Conservatory of Zurich, from which he graduated after three years. Returning to America he gave successful recitals in Chicago and other cities, and made several appear-

Ottokar Theodor Cadek

ances with orchestra. Then followed periods of study with Franz Kneisel and Leopold Auer in New York, but these were interrupted by his enlistment in the army. On his discharge from the service, Mr. Cadek accepted the position of first violinist of the New York String Quartet, which had just been founded by Mr. and Mrs. Ralph Pulitzer. He has toured the country with this ensemble many times and has played in New York, Chicago, St. Louis, Philadelphia, Pittsburgh, Indianapolis, Baltimore, Buffalo, Portland, Ore., San Francisco, Toronto, Montreal and many other cities. The Quartet has given seven Aeolian Hall recitals within the last three years and has introduced seven new quartets during that time among them two by Paul Hindemith, which met with unusual approbation from critics all over the country. Mr. Cadek spends three summer months of every year with the other members of the organization preparing the programs on the large estate near Burlington, Vt., which was placed at its disposal by the founders. He was married to Sarah Hitchcock, a violin pupil of Louis Svecenski on March 26, 1924. Mr. Cadek is at present living in New York City.

NOVELTIES FILL "REFERENDUM" PROGRAM

Miss Tailleferre Makes American Bow; Quarter Tones Exploited

THERE were rival attractions at the second of the International Referendum Concerts sponsored by the Franco-American Musical Society and given in Aeolian Hall the evening of Feb. 14. One was Germaine Tailleferre in person and in her first Sonata. Another was quarter-tone piano music. Also there were Raymonde Delaunoy in two groups of modern vocal music, and eight masculine novateurs intent upon first performances and world premières. The result was a cluttered evening, from which the reviewer emerged feeling that he had listened to a series of experiments that tended contrariwise and led him nowhere.

Miss Tailleferre, erstwhile member of Paris Groupe de Six, made her first American appearance at this concert. Her attractive personality would have made her welcome, irrespective of her music. This personality was reflected in the one example of her compositions played, a Sonata for piano and violin which she gave in collaboration with Robert Imandt. It was agreeable, fluent, somewhat capricious music, mildly insistent of going its own way harmonically, but not prophetic of any very calamitous tomorrow. Like other examples of the product of the Six, it suggested the salon music-maker, a bit bored and seeking a relief from conventionality through half-humorous dalliance with the unorthodox, yet with all ending where it began, in music of the salon. The performance accorded the work was one of deftness and skill, though it seemed that the violinist dominated more than the composer-pianist intended.

The words "world première" were printed after the titles of three compositions in quarter tones for two pianos. The composers were Hans Barth and Charles E. Ives, the performers Mr. Barth and Sigmund Klein. E. Robert Schmitz also had a part in this adventure, his task being to deliver verbally his own extemporaneous and naturally sympathetic program notes. Apparently the quarter-tone effects were achieved by tuning one piano differently from the other, and then utilizing four hands to treat the two instruments as one. The reviewer can only record his own impression of the pallid dissonances produced, and this was that nothing in Mr. Barth's Sonata movement, or Mr. Ives' Chorale and Allegro, suggested that either had found the path to an enlargement of musical utterance such as presumably is sought by the quarter-tone experimenters. Nothing very discordant was produced and much of what was played had a plainly diatonic ring. But a few passages that used contiguous tones, scale-fashion, were humorous enough to make the audience laugh outright.

Whether Alois Haba, over in Prague, with his specially constructed instrument, has found a more definite medium, as some aver, the writer cannot say. This experience was frankly disappointing, perhaps chiefly because the compositions played seemed basically to imply the ordinary tone and half-tone medium, rather than a finer gradation in intervals. The performance given these works was one to emphasize their best qualities.

Two movements of a composition for four wind instruments by Jacques Ibert provided another "first time" bibelot.

Those participating in the performance were R. E. Williams, flute; Lamar Stringfield, flute; Gustave Langenus, clarinet, and Auguste Mesnard, bassoon. These movements, Allant and Assez Vif et Rhythmé were pleasant if not striking music. The second number was spiced with droll effects which suggested that the composer was enjoying a little joke he was not quite willing to share with his audience. Again the playing was altogether commendable.

Completing the program were piano numbers by Felix Petyreck, A. Tansman and Bela Bartok, played with evident sympathy and comprehension by E. Robert Schmitz, and songs by Casella, Castelnuovo-Tedesco, Stravinsky, Aubert, Ravel and Debussy, sung with much earnestness, devotion and musicianship by Raymonde Delaunoy, with Mr. Schmitz accompanying. Stravinsky's "Le Pigeon" of folk lay character was repeated. The audience doubtless would have gladly heard Debussy's "De Fleurs" from "Proses Lyriques" again.

Of Mr. Schmitz's numbers, the most effective was perhaps the most orthodox, Bartok's truly savage, even brutal, "Allegro Barbaro." The same composer's Improvisations were too fragmentary to be more than amusing. Petyreck's Cortège Nocturne, and Tansman's Nocturne No. 2 mirrored the day's plentiful striving to be individual, but diligent listening disclosed little that could give to either the hallmark of distinction or importance.

O. T.

Week of Opera at Metropolitan

[Continued from page 13]

bravura, heroic style of the Meyerbeerian phrase but her actions were too stilted at times. This is, of course, Mr. Gigli's great opportunity, and again he rose to his full heights as *Vasco di Gama*. Mr. Danise was again the impressive *Nelusco*. Mr. Serafin conducted. A.

"Traviata" Languishes Anew

En crinoline, as latter-day audiences are accustomed to view the lady of the camellias—though veteran opera-goers will recall when the Metropolitan costumed "Traviata" as of the periwigian eighteenth century—Amelita Galli-Curci restored the woes of *Violetta* to the accumulated sorrows of the Metropolitan Friday evening, languishing in voice while she wasted away in action. Hers was a characterization which yielded the somewhat rare illusion of physical frailty, so desirable in the part, but one which suggested that, after all, "follia" had no very real place in the affections of the Verdi-Dumas heroine. Her singing in the second act interview with her lover's lyrically persuasive parent (Giuseppe de Luca, *dolcissimo*) was freighted with much of pathos as well as of tonal charm, and again in the death scene of the final act it created a mood of gentle tragedy none the less appealing because it lacked anything that savored of stressful climax. Curiously enough, the soprano's delivery of the first act aria, "Ah, Fors' e Lui," a melody usually grateful for spinners of tonal velvet, was her least satisfactory singing of the evening, suggesting nervousness in its abruptness of phrase endings and in a certain lack of tonal poise. The "Sempere Libera," which followed, was not brilliant bravura but it served to bring back a sense of surety, and it warmed the audience to enthusiastic applause as the curtains fell. Thereafter, recalls were many.

Giacomo Lauri-Volpi lent his youthful appearance and equally youthful voice to the agitations of *Alfredo*, whose public denunciation of the self-sacrificing *Violetta* might have been the most inexcusable denouement in all opera if Verdi had not decided that here was the place for one of the finest ensembles any composer for the theater has conceived. As the father whose duty it is to interfere and to sing "Di Provenza," Mr. De Luca was an object lesson in the art of bel canto parenthood.

The cast otherwise included Minnie Egner, Grace Anthony, Angelo Bada, Millo Picco, Louis D'Angelo and Paolo Ananian, which meant that one or two of the company's lesser indispensables actually had a free evening. Tullio Serafin conducted and Rosina Galli, supported by Giuseppe Bonfiglio and the ballet, provided motion and color for the ballroom episode. The altitudinous vase or urn perched on the summit of the column which occupies the peculiar recess at the back of the all-blue bedroom scene left the reviewer wondering anew as to the esoteric mysteries of some of Mr. Urban's interiors.

O. T.

The Operatic Twins

"Cavalleria Rusticana" and "Pagliacci," though no novelties in the season's repertoire, were given excellent performances on Saturday night. The artists in the first work were Frances Peralta, Merle Alcock and Grace Anthony, Mario Chamlee and Vicente Ballester. In "Pagliacci" the singers were Lucrezia Bori, Edward Johnson, Giuseppe De Luca, Giordano Paltrinieri and Lawrence Tibbett. Mr. Papi conducted both operas.

Miss Peralta gave a dramatically gripping and musically fine performance of *Santuzza* and shared with Mr. Chamlee many rounds of applause. The remaining artists were all excellent. Mr. Johnson, appearing as *Canio* for the first time this season, sang and acted magnificently. Miss Bori, Mr. De Luca, Mr. Paltrinieri and Mr. Tibbett filled their parts with artistry and were very well received by an audience that packed every corner of the house.

J. D.

"Lucia" in Brooklyn

Amelita Galli-Curci made her only Brooklyn appearance of the season in the title rôle of "Lucia" with the Metropolitan Opera Company in the Academy of Music on Feb. 10. She was in good voice and sang brilliantly, especially in the coloratura parts. She was submerged under the billows of sound in the climaxes of the Sextet but emerged brightly each time. Giacomo Lauri-Volpi was a presentable *Edgardo*, albeit a bit too lusty at times. He acquitted himself splendidly in the Sextet. The other members of the supporting cast were Minnie Egner as *Alisa*, Giuseppe Danise as *Enrico*, José Mardones as *Raimondo*, Angelo Bada as *Arturo* and Max Altglass as *Normanno*. Chorus and orchestra appeared to good advantage under the conductorship of Gennaro Papi. The audience, which filled all the seats and crowded the standing room, was enthusiastic.

J. S.

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T TEW



New York's Round of Concerts and Recitals

[Continued from page 21]

natural voice and deft handling of it, made the recital one of unusual interest in every respect. J. A. H.

Hotel Roosevelt Musicales

Jerome Swinford, baritone, and the Symphony Players, Sepp Morscher, conductor, were the artists of the Hotel Roosevelt Musicales on Tuesday afternoon, Feb. 10. Mr. Morscher's band played a Mozart Symphony in G Minor, the "Künstlerleben" Waltz of Strauss, the Järnfelt Prelude, a Mendelssohn Scherzo and Grainger's "Molly on the Shore." Mr. Swinford was heard in the "Creation's Hymn" of Beethoven, Tchaikovsky's "Song of the Pilgrim," Wolf's lovely "Serenade," Handel's "Arm, Arm, Ye Brave" and a group of four folk-songs. His is a pleasing voice of good range and it is aided by remarkably fine breath control which enables Mr. Swinford to negotiate the sustained passages of the Handel work with ease and add further long-held notes not written by the composer. The Breton folk-song, "No Candle Was There and No Fire," was well liked in its group. The Symphony Players proved a small orchestra that played with enthusiasm and appreciation of values. The second movement of the Mozart was especially well done. W. S.

Marmeins at Rubinstein Club

The Rubinstein Club in its annual recital and dance in the Grand Ball Room of the Waldorf-Astoria on Feb. 10, presented the three Marmeins in a program of drama dances. The dancers, who made their debut in Carnegie Hall in April, 1924, were introduced upon this occasion by Mrs. William Rogers Chapman, president of the Rubinstein Club. Instead of making the dance a purely lyric art, painting moods in pale tints, the Marmeins have changed it into a highly dramatic pantomime, paralleled with descriptive and program music, in contrast with the abstract art of the pure classicist. Among the most colorful numbers were "Chinese Porcelaines," in-

terpreted by Irene and Phyllis to music of Rebikov; Egyptian Dance and "Temptation," solo dances by Miriam with music of Verdi and Brahms; a grotesque and modern "Dance of Shiva," interpreting music of Kukas, by the three Marmeins, and a "Puppet Tragedy" and "Queen of Hearts," both of which included dialogue. All of the dances, spoken lines and costumes were created and the entire production staged by the Misses Marmein. The musical ensemble which accompanied them consisted of Carroll Hollister, pianist; Phillip Morrell, violinist; Julian Kahn, cellist, and Lamar Stringfield, flautist. H. M. M.

Elly Ney Reappears

The outstanding moments of Elly Ney's second recital at Aeolian Hall on Tuesday evening of last week came in the course of the twelve Etudes, Op. 25, of Chopin, which constituted the closing section of her program. There were occasional rough edges but there was at the same time a certain care-free zest and abandon that gave an inescapable effectiveness to the so-called "Wintery Wind" study in A Minor and the Arpeggio Etude in C Minor.

The program had begun with the Handel Chaconne in G, which led to the eloquent outflowing of Beethoven's last pianoforte period, the A Flat Sonata, Op. 110. Mme. Ney again approached the Bonn master with unimpeachable sincerity and intelligence though again her spirit of complete self-effacement actuated by her desire to let the music speak for itself had a somewhat constraining effect upon her powers of expression. There was greater elasticity in her treatment of her Brahms group, which included the Rhapsody in E Flat and the lovely Intermezzos in E Flat Minor and C Major, while she entered into the "Wanderer" Fantasie of Schubert with verve and a communicating enthusiasm, overcoming the formidable technical obstacles of the last movement with ease and freedom. The audience was of goodly size, despite the forbidding weather, and demonstrative in its appreciation. H. J.

Nanette Guilford's First Recital

A first New York recital by Nanette Guilford, soprano, one of last season's American recruits to the roster of the Metropolitan Opera, brought interested listeners, including a number of operatic folk, to the Town Hall on Tuesday evening, Feb. 10. Giuseppe Bamboschek, assistant conductor at the same opera house, was the accompanist.

Miss Guilford in her assumption of rôles such as *Musetta* in "Bohème" has displayed personal charm and a beautiful and sizable natural voice. Her bow in recital emphasized these qualities. Her voice in its new setting was disclosed as a powerful and clear one of the dramatic soprano classification, but capable of expressive inflection in lyric songs. The singer showed last week that she can achieve a carressing pianissimo, though the production of tone is not always flawless when she sings full voice, at moments a slight vibrato being in evidence.

Subtlety of song interpretation is hardly hers as yet, but the performance of modern Spanish songs by De Falla demonstrated Miss Guilford's skill in sincere and effective singing. She began with *lieder*, Mendelssohn's "Auf Flügeln des Gesanges," Liszt's "Lorelei" and "Heimkehr vom Feste" by Leo Blech. Her diction was not so clear as in her English group but the sentiments of the works were given simply. The French numbers that followed—by George, Duparc, Charpentier and Bizet—were gracefully done.

The operatic training which the soprano has received was well in evidence and her singing of the aria "L'Altra Notte" from "Mefistofele" was very creditably achieved. After her final group in English by Taylor, Bantock and Mrs. Beach, the soprano gave the familiar Waltz Song from "Bohème" as encore. R. M. K.

Frieda Hempel Returns

Those who go to benefit concerts expect—or should expect—to have speech-making along with their music. The recital which Frieda Hempel gave in Carnegie Hall the evening of Feb. 10, the first since her recent return from England, was in aid of an organization that befriends animals. Hence, a lengthy intermission occupied by Marie Dressler with an appeal that ended in rhyme and a fair start toward the endowment of a "bed" in an animal hospital to be named for the leader of the dog team in the recent dash for Nome.

Miss Hempel and her assistants, Coenraad V. Bos, pianist; Louis B. Fritze, flautist, and Hans Lange, violinist, occupied pleasantly the remainder of the evening. The violinist vanished early,

after supporting the soprano in her opening Mozart air from "Il Re Pastore," but the pianist and the flautist remained to participate in the "Jenny Lind" second part, which meant getting into Pickwickian trousers with pockets in front and coats that had ornamental buttons and velvet cuffs and long tails and all that. Of course, Miss Hempel was lovely in the crinoline she wore in singing the "Dinorah" "Shadow" aria, another Meyerbeer lilt written especially for Jennie Lind, and various songs from that soprano's now distant repertoire, including the inevitable "Home, Sweet Home" and "Dixie."

In the first part of the concert, described on the program as "Hempel, today," there were Cornelius and Brahms songs in addition to the Mozart air and a number of extras. Miss Hempel's singing had its customary charm of quality, its familiar grace of style and its usual ease of production. It was singing of taste and tonal appeal, though probing no deeper than the wistful in its emotional utterance, and most effective in moments of playfulness and naïveté. Phrases of bravura, if not brilliant, were always musical.

Mr. Bos' accompaniments were altogether admirable; his several piano solos less so—particularly the Brahms A Flat Waltz, which was treated so unorthodoxly as to take from it its one element of appeal, that of an ingratiating tune. Mr. Fritze also contributed solo numbers. O. T.

Jacques Singer, Violinist

In an unhackneyed program of genuine interest Jacques Singer, boy violinist, gave a recital in the Town Hall on the evening of Feb. 11. Beginning with the Bach Praeludium and Fugue in G Minor and the Paganini Concerto in G, both of which he played with an easy unconcern for their technical difficulties, he gave the Sinding Serenade for Two Violins and Piano with Jacob Mestechkin and Siegfried Schultze. The work in their hands had a soft charm and an appeal which was melodious without being oversentimental. The young violinist continued with a group of shorter pieces, including a Kryjanowski Romance, which he gave its first performance, a Huberman arrangement of a Chopin Valse, a Stoessel Berceuse and a Mana-Zucca Toccata. As a *tour de force* finale he gave the somewhat trite and oft-repeated Tchaikovsky "Sérénade Melancolique" and the Sarasate Introduction and Tarantelle. Siegfried Schultze played sensitive piano accompaniments which enforced the interpretations of the embryo artist. For a boy of his age the recital was exceptionally satisfactory and gave promise of a future if the violinist is not over-exploited before he matures. W. K.

[Continued on page 33]

The March Tour of Dayton Westminster Choir

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From the PRESS NOTICES

What the Cincinnati critics think!—

The Westminster Choir stands today as a shining example of well-nigh perfect choral singing. The voices are evenly balanced, always true to pitch, and the quality and graduation of tone from a fortissimo to the softest mezza voice, is produced with apparently no effort.—Mrs. Corinne Moore Lawson in "Cincinnati Times-Star," April 7, 1924.

... they gave a program of religious numbers of the most exacting type with a quality

of tone and beauty of shading nothing short of phenomenal.—Lillian Tyler Plogstedt in "The Cincinnati Post," April 7, 1924.

One need have no fears for choral music in the United States if such organizations as the Dayton Westminster Choir continue to appear upon the musical horizon. The successful foundation and development of so fine a body of singers is bound to be far-reaching in its effect. . . . The clarity of enunciation made the printing of the words unnecessary.—Samuel T. Wilson in "The Cincinnati Commercial-Tribune," April 7, 1924.

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Providence Evening Tribune

"... Mr. Raymond has a beautiful voice, unusually strong and virile for a tenor, and with a technique developed especially along the lines of tone shading. His diminuendos were excellent."

Providence Evening Bulletin

"... Mr. Raymond, who possesses a clear tenor voice of lyric quality, pleased his audience. He sang with ease, a splendid diction and artistic interpretation. Particularly pleasing were his delicate shadings and diminuendos, wherein his voice showed its sweetest qualities."

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Queer Mishaps of Opera Stage

[Continued from page 5]

started to laugh, but *Tannhäuser* bravely gazed into the blue, as if oblivious of the cause, and growing more and more nervous.

"Finally a stage-hand from above saw the difficulty and yanked the offending streamer up like a fish-line by jerks, hand over hand. This was too much for the auditors; they were convulsed, and although the singers continued courageously, the performance was ruined.

"On another occasion I was called to the Scala at Milan," he went on, "to produce the opera *Mefistofele* by Boito. Unfortunately at that time there were no spot lights in the wings. I wanted to get a soft light from the side falling on *Margherita* and I hit upon the plan of having an Italian stage hand on the side direct a hand light toward her.

"In the midst of the performance I suddenly realized that the voice of *Margherita* was coming out of utter darkness. My spot of light lay off to one side on an unused part of the stage. I was in the wings in a second.

"The stage-hand stood there with arms crossed, totally oblivious to light and all else. On my reprimand, he suddenly started, 'Oh pardon me, sir,

the music was so beautiful, I forgot the light.'"

Sometime later I was speaking with a very ingenious stage director. He told me that for one particular opera, in order to insure the curtain rising at the proper time in the music, he had contrived a small movable lever on the conductor's stand, which, upon being touched, rolled up the curtain quickly by electricity.

All went well until, in the middle of the overture, the conductor got excited, and waving his hand about wildly, unconsciously and unintentionally touched this important little lever before it was time for the curtain to rise.

The curtain automatically shot up with great alacrity, exposing a motley array of stage hands, singers, "supers," and jumbled-up scenery; and, worst of all, the stage director himself was seen flying off the stage in his shirt sleeves.

It was with great difficulty that the audience recovered sufficient seriousness of spirit to make the performance a success. The conductor was most chagrined, and insisted that such a dangerous little contraption be immediately removed from the conductor's stand, to avoid a future recurrence.

One could go on indefinitely spinning amusing anecdotes of one of the most serious of our arts, opera. These misadventures, nerve-racking as they may be at the moment, yet lend sparkle and excitement to the arduous task of producing.

Great Music Temple Is Milwaukee Project

[Continued from page 1]

hearing. Mr. Bergen hopes to start bands and orchestras in all schools, in addition to glee clubs of all kinds and a general tuning up of all music instruction.

"Music is now debasing people very largely through the jazz mania," Mr. Bergen says. He wants to have the schools bring back good music with its wholesome effect on the pupils in every way.

The only difficulty with financing the plan seems to be that Milwaukee is bonded up to the limit now and the civic center, new schools and many other projects are pressing for more bond issues.

The *Milwaukee Sentinel* says that "the suggestion of Mr. Bergen warrants careful consideration by the school board." The *Sentinel* adds that if this city is so much behind other cities in musical instruction this should be remedied at the earliest possible moment.

After a trip of inspection with Music Supervisor Herman Smith to many Eastern cities, Mr. Bergen says Milwaukee is woefully behind other large cities in musical training. This city spends only \$20,000 a year on school music, compared with \$154,000 spent in Pittsburgh. Mr. Bergen points to the 122 music teachers in the schools of Pittsburgh, as compared with one supervisor and nine music teachers in the Milwaukee schools. He says that in one Pittsburgh school, where music is highly developed, there has not been a single incorrigible pupil in five years. The fine effect of music on general class work and on deportment alone would make this music study worth while, Mr. Bergen asserts. C. O. SKINROOD.

Candlelight Gives Artistic Effect to Concert in Wichita

WICHITA, KAN., Feb. 14.—The Roman Choir, composed of male voices, sang in the Crawford Theater before a delighted audience. A mishap in the lighting apparatus necessitated finishing the concert by the light of a few glimmering candles, which enhanced, rather than detracted from, the artistic effect. The Twentieth Century Club Quartet, composed of Mrs. Monte Blunn, Doris Thompson, Mrs. Carl Johnson, and Sue Webb Fulton, with Mrs. Roy Campbell as accompanist, gave an interesting program at a recent meeting.

T. L. KREBS.

SHAVITCH IS GIVEN OVATION ON RETURN

Syracuse Symphony Resumes Activities with Noon Hour Concert

By K. V. D. Peck

SYRACUSE, Feb. 16.—Vladimir Shavitch, who has just returned from London, where he was guest conductor of the London Symphony, was given an ovation when he presented the Syracuse Symphony in its first concert in more than a month on Saturday noon in Keith's. The house was filled to capacity, and the program was given in a brilliant manner. Clara Clemens, mezzo-soprano, was the soloist, singing an aria from "Rienzi."

One of the most satisfying recitals of the year was given by Dusolina Gianini, soprano, in the Temple on Feb. 4 under the auspices of the Morning Musicals, Inc. Despite a blizzard, the theater was filled to the doors. Mme. Gianini was in excellent voice, sang a charming program, and clearly set forth her remarkable attainments. She was enthusiastically received and sang a number of extra numbers.

At a recent recital of the Morning Musicals, Inc., Daisy Connell Chinn of New York and Syracuse sang an aria from "Louise" with orchestral accompaniment in a brilliant manner. She replaced Louise Boedtker who was ill.

Charles M. Courboin, Belgian organist, gave a recital in the Mizpah. He played in fine style and received his accustomed hearty reception.

The Syracuse University Glee Club won the intercollegiate glee club con-

test, central New York, for the second consecutive time, on Friday night. This entitles the club to appear at the final national contest in Carnegie Hall, New York, in the Spring. The contestants in Syracuse were clubs from Syracuse, Union, Hamilton and St. Lawrence universities. The judges were Dr. Sigmund Spaeth, Henry Souvaine and Albert F. Pickernell of New York. There was a large audience. The judges were entertained by L. A. Godard.

Concerts by Rosa Ponselle, soprano; George Smith, pianist; the Morning Musicals, Inc., and the students of the College of Fine Arts were features this week in Syracuse music circles.

ORGANISTS GIVE WORKS

Chicago Hears Dickinson Symphony and Other Pieces Under Stock's Baton

CHICAGO, Feb. 14.—The Illinois State Council of the Nation Association of Organists sponsored a program of organ and orchestral music in Orchestra Hall recently. Edwin Stanley Seder played a group of solos with programmatic titles. Clarence Dickinson played his "Storm King" Symphony and Robert S. Birch gave Guilman's First Concerto. Frederick Stock led the Chicago Symphony. Mildred Fitzpatrick gave a demonstration of the adaptability of the organ to the purposes of the motion picture theater. A joint recital was given at the Florentine Room of the Congress Hotel by Tenie O'Shea, mezzo-soprano, and Sonia Shalka, pianist. The Minneapolis singer displayed a voice of unusually good quality and volume. The pianist, who comes from Boston, played with talent and skill.

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New York Concerts and Recitals

[Continued from page 31]

Sammy Kramar's Recital

One of the best known of the boy violinists, Sammy Kramar, who has been heard about New York for some time, appeared in recital in Aeolian Hall on Wednesday evening, Feb. 11, in a program of familiar violin standbys. In the Handel Sonata in A, with which he opened his program, he seemed to lack the poise and maturity which classic simplicity demands. His tempo, which in this was decidedly jerky, was more suitable in the Wieniawski D Minor Concerto. Obviously Sammy Kramar cannot be judged by recital standards, but considering his age and the difficulties of his pieces he played remarkably well. The damp weather affected his pitch on occasion, but he displayed no nervousness but rather a self-confidence which many an older artist might envy. Joseph Adler provided intelligent accompaniments for the ambitious program, which also included the Joachim Variations in E Minor and the Vieuxtemps Ballade et Polonaise. D. A. P.

Lenox Quartet at Mannes School

The Lenox String Quartet gave the second of their recitals at the David Mannes Music School Wednesday evening, Feb. 11. Brahms' Quartet in C Minor, Op. 51, No. 1, was well handled. Their playing was rough at times, and this was especially true of the opening Allegro, wherein there were a few instances of faulty intonation. The Allegretto was more deftly handled and evidenced an understanding of the dignified and noble qualities of Brahms' music. The Sextet in G Major, Op. 36, in which the quartet was assisted by Edwin Ideler, viola, and Percy Such, cello, proved interesting and in general revealed polish. The Scherzo was particularly well done and showed not a little artistry. W. J. R.

Laura Littlefield from Boston

Laura Littlefield, soprano, who has been a popular singer in and about Boston for a number of years, made her

New York debut in recital in Aeolian Hall on the afternoon of Feb. 12. Mme. Littlefield presented an interesting and well chosen program in Italian, German, French and English. She began with three classical songs by Handel, Purcell and Pergolesi, and followed these with a group by Schubert, Strauss, Wolff and Grieg, the first two, the well-known "Du Bist die Ruh" and the Serenade, the latter two, comparatively unfamiliar, "Fäden" and "Zickeltanz." The French group included two Duparc songs, Chabrier's "Ballade des Gros Dindons," Debussy's setting of "Il Pleut dans mon Coeur" and a delightful patter song by Huré about a little sempstress, which last had to be repeated. The final group in English was particularly good and proved that songs in our own tongue need not be dull. Albert Spalding's setting of Field's "Come Hither, Lyttel Child" was a beautiful piece of singing. Arthur Bliss' "The Buckle" and "The Witch Hare," though exhibiting in their accompaniments all the turgidity of the recent English school, had voice parts of some charm. Kennedy Fraser's "The Sea Gull of the Land-Under-Waves" was one of the most beautiful numbers on the program. The remaining songs were by Shaw and Hageman.

Mme. Littlefield's voice is one of lovely, crystalline quality. Why she has held aloof so long from New York is a mystery, but it is to be hoped that she will return soon, for her singing not only in the matter of voice but also of interpretation and of general interestingness was quite unusual. Richard Hageman was at the piano. J. A. H.

Dorothy M. Duckwitz Heard Again

The second piano recital this season by Dorothy Miller Duckwitz was given in Aeolian Hall on Thursday evening, Feb. 12. She gave a program embracing Beethoven's Sonata in A Flat, Op. 26, a group of familiar Chopin works, MacDowell's Third Sonata and a nose-gay of Debussy. In general the pianist showed a fine ability to create a mood with her playing of passages marked by sobriety and lyricism, and the Beethoven displayed deftness in clarifying sonata form. The Chopin was

searchingly played. In the Etude, Op. 10, No. 3, some of the voices were a little obscured, however, and a more clean-cut treatment would have improved the interpretation. The Ballade, Op. 47, and an encore, demanded by her cordial auditors, brought more warmth and spontaneity. The artist deserves especial commendation for including the MacDowell work, which was well played. Miss Duckwitz achieved her best effects in the flowing measures of Debussy's "En Bateau," and the same composer's "Cortège" was spiritedly and delightfully given. R. M. K.

Florence Stern Reappears

Florence Stern, young American violinist, who gave a recital in Carnegie Hall in November after two years abroad, appeared again at the Town Hall Thursday evening, Feb. 12, and showed further promise as a rarely gifted artist and one to be considered in the front rank of the younger native musicians. She plays with all the ease and proficiency of a more mature artist, although here and there revealing a rough spot, and seems a player of great natural gifts, not yet fully developed, for whom the future holds much. The program gave Miss Stern ample opportunity to show a mastery of her instrument. Ernst's Concerto in F Sharp Minor was effective although the most trying number of the evening. Handel's Sonata No. 4 in D Major and a new Mazurka Fantastique by Victor Kúzdö were well done. This young artist has an exceptional knowledge of tone values, which adds greatly to the charm of her playing. Her technic is generally efficient. A few seasons should find her greatly improved and ranking among the outstanding American artists. Jacob Adler at the piano was a delight. The large audience applauded rapturously and was insistent in demanding encores. W. J. R.

Maria Theresa Dances

Maria Theresa, who, as Theresa Duncan, has appeared before in New York, gave her second dance recital of the season in Carnegie Hall on the evening of Feb. 13 with Howard Barlow conducting members of his American-National Orchestra through accompaniments and purely orchestral numbers. The program, a long and ambitious one, began with a goodly part of Gluck's opera "Alceste" and continued its cosmopolitan way through the Intermezzo from "The Garden of Mystery," Charles Wakefield Cadman's as yet unplayed opera, the Sixteen Waltzes of Brahms orchestrated by Reynaldo Hahn and Frederick Jacobi and two excerpts from Moussorgsky, the "Kovantchina" Overture and the Polonaise from "Boris Godunoff." The most striking effects in "Alceste" were in the third act entrance which was most suggestive of the dignity and melancholy of the occasion. The Intermezzo is characteristic Cadman and somewhat over-sweet despite Mr. Barlow's musicianly orchestration. The Brahms dances were well balanced in form and expression. Mme. Theresa's gestures and poses especially those of her "speaking" hands and arms were quite lovely. Mr. Barlow's accompaniments were always subtle and artistic and his orchestral numbers were very satisfying. W. S.

Elshuco's Sixth Brahms Recital

The Elshuco Trio reached the sixth program in its cycle of Brahms' chamber music on Friday evening at Aeolian Hall with the Trio in C Minor, Op. 101, the Sonata in F, Op. 99, for cello and piano and the Trio in B, Op. 8. It was an evening of unalloyed pleasure to the many lovers of chamber music who were present and to Brahms lovers in partic-

[Continued on page 34]

ST. LOUIS OPERA NAMES CAST OF SUMMER SERIES

Répertoire to Include "Cavalleria," "Marta," "Night in Venice" and Other Works

St. Louis, Feb. 14.—The management of the Municipal Opera has made its announcements of casts and operas for the coming summer season, opening May 25 and extending over ten weeks.

Many new singers will be heard. The list is headed by Yvonne D'Arle, soprano, who has been heard with the Metropolitan Opera, and who with Eleanor Henry, will alternate as prima donna. Forrest Huff will sing the tenor rôles, and the new baritone will be Leo De Hierapolis. John E. Young will be the principal comedian. Former members of the company include Detmar Poppen, bass; Roland Woodruff, juvenile.

and William J. McCarthy, second comedian.

The list of operas includes Lehar's "Count of Luxembourg," Sullivan's "Ruddigore," Victor Herbert's "Her Regiment" and "Mlle. Modiste," Julian Edwards' "Dolly Varden," De Koven's "Rob Roy," Johann Strauss' "A Night in Venice," Flotow's "Marta," Jacobowski's "Erminie," and a double bill of Sullivan's "Pinafore" and Mascagni's "Cavalleria Rusticana."

A chorus of 100 will be chosen from the Chorus School now being operated by the Municipal Theater organization, managed and directed by Frank A. Raniger and Charles Previn. The latter is re-engaged as musical director. He has occupied this post for three years. David E. Russell is again manager, and Max Koenigsberg heads the productions committee. Mona B. Crutcher is secretary. HERBERT W. COST.

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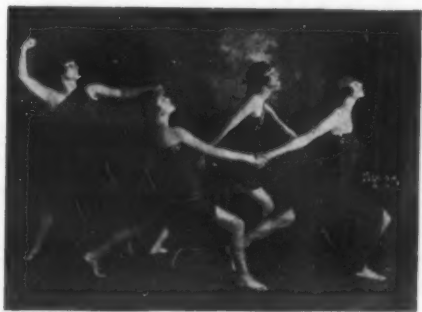
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"Gygi's masterly playing is unexcelled." (Washington Post)

"Ota Gygi is an exceptionally gifted violinist." (Toronto Eve. Telegram)

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The Italian airs opened her programme, and were also phrased and intoned faultlessly. Reger's "The Child's Prayer" had the kind of simplicity that is most difficult for vocalists to achieve. The Tchaikovsky and Arensky songs, on the other hand, glowed with sophisticatedly colored delivery.

De Falla's two numbers, one by Alvarez, and "Crepusculo" (arranged by Frank La Forge) made the greatest surface appeal, especially as sung by Miss Rosseter, with real Iberian warmth and alternating languorousness and impetuosity. The auditors gave rousing applause and insisted upon an encore, another Spanish chanson, with a fetching refrain, and acted out in a Carmenesque manner by the artist.

The American group concluded with Hageman's "Happiness" for which that composer had to take an individual bow. His accompaniments were models of tonal and rhythmic perfection.—New York American, Feb. 4, 1925.

A voice of intelligence and increasing degree of expression. Able to bring out the emotional content, especially of her Spanish group.—New York Herald-Tribune, Feb. 4, 1925.

A fresh and sympathetic voice with great tenderness and warmth in its lower register. Her interpretations always had a saving grace of good taste and intelligence.—New York Times, Feb. 4, 1925.

The fragments from Reger, de Falla and Wolff had fidelity and significance, and was given by the young singer with genuine feeling and insight.—New York World, Feb. 4, 1925.

She has a voice inherently of a warm and expressive quality.—New York Times, Feb. 4, 1925.

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[Continued from page 33]

ular. The members of the organization were in their happiest mood and brought all the familiar excellences of their ensemble playing to the interpretation of the two trios, and Mr. Willeke and Mr. Giorni played the Sonata for cello and piano with complete sympathy and the subtlest appreciation of the inner significance of the music.

It was a far cry from the emancipated Brahms of the Trio, Op. 101, back to the early Trio in B, for although the revised version of the latter, undertaken by the composer thirty-seven years after he had written it, was played, that version retains enough of the more naïvely lyrical spirit of the work in its original form to keep it within the essential framework of the earlier Brahms. Its beautiful Adagio beautifully played, was one of the memorable moments of the evening. As for the later Trio and the Sonata, separated in chronological order by only two opus numbers, it was a tribute to the compelling beauty of the music itself and also to the manner in which it was presented that the applause that followed the different movements of these works was sufficient in almost every case to have justified repetitions of them had the artists been so minded.

H. J.

Miron Poliakin, Violinist

The third of a series of violin recitals by Miron Poliakin was given in the Chamber Music Hall of Carnegie Hall on the afternoon of Feb. 14. Mr. Poliakin was heard in Brahms' D Minor Sonata, Lalo's "Symphonie Espagnole," a Romance by Beethoven and a Rondo by

Mozart, with Sarasate's "Carmen" Fantaisie as a closing number. Mr. Poliakin's playing was, as before, distinguished by excellent phrasing and a fine, musical tone. His playing of the Lalo was particularly good and the Sarasate number displayed his fine technical equipment. Very good accompaniments were played by an unnamed accompanist.

J. D.

Alexander Brailowsky's Fourth

Alexander Brailowsky, pianist, made his fourth appearance this season in Carnegie Hall on the afternoon of Feb. 14. Mr. Brailowsky opened his program with Mozart's Fantaisie in C Minor and Weber's "Perpetuum Mobile" following these with Schumann's Symphonic Études. The third group was entirely of Chopin, an Impromptu, a Scherzo, a Nocturne, three Études, the Tarantelle, the Berceuse, and the A Flat Polonaise. The final group was of Liszt's Twelfth Rhapsodie. There were numerous encores after each group and at the end.

Mr. Brailowsky's Chopin group was cleverly chosen from less frequently played works of that composer. The Tarantelle, seldom heard, displayed the artist's facile technique as did the F Major Study from Op. 25. The B Minor Study, also, in octaves was also quite startling in its rapidity and clarity. The Schumann Études were of uneven interest. Mr. Brailowsky's tone sounding hard in louder passages. The Mozart Fantaisie was one of the most interesting pieces of the afternoon. The final group, of show pieces, also exhibited the

artist's technical dexterity. The audience was large and very demonstrative.

J. A. H.

Hutcheson Closes Series

Ernest Hutcheson ended his survey of piano literature in seven recitals on Saturday afternoon at Aeolian Hall with a second program devoted to modern and comparatively modern composers, none of the extremists of today being included. It was a comprehensive list of works by French, Russian, English and Swiss-American composers that began with Scriabin's F Sharp Sonata, Op. 30.

A certain sense of detachment was apparent in the earlier part of the program but the artist gradually warmed to his task and gave a brilliant and highly effective performance of Alkan's "Étude à Mouvement Semblable et Pépétuel." A high light of the afternoon was César Franck's Prelude, Aria and Finale, played with a fine sense of structural proportion and coherence, while the Scriabin Sonata was given a lucid thematic exposition and clad in an outer garment of tonal beauty of apt significance. Two of Medtner's "Fairy Tales" were so infused with imaginative spirit as to evoke a demonstration on the part of both the audience in general and the composer, who was seated in a box. The audience would also have liked second performances of Rudolph Ganz's "Fileuse Pensive," the Goossens "Marionette Show" and Cyril Scott's "In the Forest." The program further contained a Debussy group, a Fauré Impromptu, Ireland's "Ragamuffin," Grainger's "Irish Tune from County Derry" and Bloch's "In the Night."

At the close Mr. Hutcheson said a few words of special appreciation to those who had travelled with him through the entire historical series.

H. J.

Joseph Calleia, Maltese Tenor

Joseph Calleia, tenor, a native of the island of Malta, made his American debut in recital in the Town Hall on the evening of Feb. 14. His program included the following works: "Non è Ver," Mattei; "Mia Madre," Luzzi; Racconto from "Bohème," Puccini; "Ah si, Ben Mio" from "Trovatore," Verdi; "Questa o Quella" from "Rigoletto," Verdi; "Care Selve" from "Atalanta," Handel; "Fear Not Ye, O Israel," Buck; Berceuse - Serenade, Gounod; "Manella Mia," Valente; "Lolita," Buzzi-Peccia; "Estrellita," Ponce. Ferdinand Greenwald acted as accompanist and played the Chopin E Minor Waltz after the first group of songs and later, Liszt's paraphrase on themes from Donizetti's "Lucia." While Mr. Calleia may be credited with artistic intentions in giving a public recital, his abilities as a singer did not prove such as to warrant critical comment. His voice is a light tenor and his production of it was much impaired by nervousness.

J. D.

The Flonzaley Quartet

An evening with the Flonzaleys is proverbially satisfying. At the Washington Irving High School, on the evening of Feb. 14, they again presented a well-balanced program, beautifully played. Three numbers from the Schelling "Divertimento" for quartet and piano obbligato, which had its première at Aeolian Hall a few weeks ago, with the composer assisting the quartet, showed a fertile imagination and a facile technic in the two original numbers, "Raga Tamil" and "Gazel" for quartet alone, and the French piece "Berceuse pour un Enfant Malade," which had an innate charm. Three of the Moussorgsky "Tableaux d'une Exposition" in Mr. Pochon's arrangement completed the modern element. The Haydn Quartet in D Minor, in a smoother performance than it was given at Aeolian Hall and the Beethoven F Major Quartet rounded out one of the most enjoyable programs of a thoroughly enjoyable series, that of the People's Symphony Concerts.

A. S. W.

Claire Dux in Hadley Songs

A feature of the second recital of the season given by Claire Dux in Aeolian Hall on Sunday afternoon, Feb. 15, was a group of songs by Henry Hadley, with the composer present to play the accompaniments.

The Hadley numbers included the familiar "Time of Parting," which was sung with simple eloquence by Miss

Dux; the appealing "My True Love"—which seemed the strongest of the composer's works on this list, "Make-Believe Land" and "The Lute Player of Casablanca." There was considerable applause for the composer and the singer.

Miss Dux, however, reached her best interpretative effects in a group of songs by Liszt and Strauss, the first composer's "Kling Leise, Mein Lied," sung with the exceptionally effective pianissimo which the soprano commands, and "Es Muss ein Wunderbares Sein," and Strauss' "Ich Schwebe," "Schlagende Herzen," and as encore the popular "Ständchen."

The singer began with a group of Mozart, including the "Veilchen" and "Sehnsucht nach dem Frühling," the latter repeated. She also sang two manuscript works by Leeds Mitchell, "Twilight" and "The Look," two songs by Deems Taylor, Hageman's "Me Company Along," dedicated to the singer, and a Serenade by Carpenter.

Bruno Seidler-Winkler was the accompanist.

R. M. K.

[Continued on page 36]

Orchestral Events of the Week in New York

[Continued from page 6]

indulging in too many heroics. The Schubert C Major, which Schumann called "the symphony of heavenly length," dragged traditionally in its first movement, but in the Andante Mr. Mengelberg seemed to find his pace and carried the work and his audience to an exultant finale.

S. W.

Grainger with State Forces

The State Symphony, Ignatz Waghalter, conductor; Percy Grainger, pianist, soloist. Metropolitan Opera House, Feb. 15, afternoon. The program:

"Scotch" Symphony.....Mendelssohn
Symphonic Variations.....Franck
Mr. Grainger
Symphony No. 1 in C Minor.....Brahms

With no unfamiliar music to impose any strain upon the receptivities, Sunday's audience found refuge from a New York downpour in the atmosphere of Mendelssohn's very lyrical memories of Scotia, where the weather was gaily melodious with never a cloud to darken the horizon of the amiable music-maker. Mr. Grainger, too, was in the cheeriest of moods, and he about succeeded in convincing his audience that Franck was not such a sober-sides as most of his compositions would imply. Mr. Waghalter contrived to supply an accompaniment which kept pace with Mr. Grainger's sunnily sympathetic playing and there was no opportunity for gloom to enter here. The Brahms First, however, sounded its more weighty message a little lugubriously, as conductor and orchestra delved into its reflections on the eternal things, or whatever it was that moved Brahms to his profoundest utterance. The performance, though scarcely one of a quality to withstand comparison with some others of recent memory, had its good points of sincerity, insight and cohesion.

O. T.

American Orchestral Society

American Orchestral Society, Chalmers Clifton, conductor; Ruth Kemper, violinist, soloist. Cooper Union, Feb. 15, evening. The program:

Symphony No. 4 in F Minor, Tchaikovsky
Violin Concerto in E Minor, Mendelssohn
Miss Kemper
Polovetzian Dances from "Prince Igor".....Borodin

The Violin Concerto was easily the outstanding feature of the concert. Miss Kemper played with technical facility and fine quality of tone, and the accompaniment was quite satisfying. The Symphony was well played in the main. The orchestra is composed for the most part of youthful musicians, and their enthusiasm is infectious. The last movement was perhaps allowed to drag a little too much, and the same tendency made parts of the Borodin work irritating. The dances, described by their composer as being from what was "essentially a national opera interesting only to us Russians who love to steep our patriotism in the sources of our history and to see the origins of our nationality on the stage," retain their youth and charm. Those of the more primitive savagery were best played by Mr. Clifton's band. It has improved immeasurably and may be expected to do things in the future.

B. I. J.

New York String Quartet

OTTOKAR CADEK
First Violin

JAROSLAV
SISKOVSKY
Second Violin



BEDRICH VASKA
Cello

LUDVIK SCHWAB
Viola

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(Signed) JAMES A BORTZ

Harvey B. Gaul in THE POST

Last night we had another program that was a delight. It was given by the New York String Quartet and was a splendid offering. This Gotham quartet is a new ensemble and it had all the virtues of youth, energy, vigor, enthusiasm and intensity. . . . Smetana's autobiographical quartet was given a spirited reading replete with charm and delicacy. . . . It is distinctly to be hoped that we have the pleasure of hearing the New York Quartet again.

Harold D. Phillips in THE TIMES GAZETTE

The playing of the New York String Quartet last night could not have seemed one whit inferior to that of the Flonzaley, and this is praise indeed. The New York players are still more incisive in their phrasing, equally spontaneous in expression, as colorful in tone and perfect in ensemble.

Concert Management Arthur Judson

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HERTZ CONDUCTS "ANIMAL CARNIVAL"

San Carlo Opera Begins Two Weeks' Series—Ivogün in Recital

By Charles A. Quitrow

SAN FRANCISCO, CAL., Feb. 14.—Saint-Saëns' "Carnival of the Animals" was given at the popular concert of the San Francisco Symphony at the Curran Theater on Feb. 1. Walter Ferner, first violin, was warmly applauded for his beautiful reading of the "Swan" section. The program included also the "Good Friday Spell" from "Parsifal," the Prelude to "Lohengrin," the "William Tell" overture, four of Brahms' "Hungarian" dances, and a Suite of dances from Gluck's "Iphigenie in Aulide" and "Arctide," all noteworthy led by Alfred Hertz. Allan Bier and Ellen Edwards, resident pianists, were soloists in the performance of the "Carnival."

The San Carlo Opera Company opened its two weeks' season at the Curran Theater on Feb. 2, with a smooth performance of "Tosca," which won the hearty approval of a large audience. Especial appreciation was accorded the work of Alice Gentle who sang as guest in the title part. Manuel Salazar sang Cavendish with robust sonority, and Mario Valle drew a wholly acceptable portrait of Scarpia. Pietro De Biasi as Angelotti and Natale Cervi as the Sacristan handled their parts with experience. Fulgenzio Guerrieri conducted. The company appeared under the direction of the Elwyn Concert Bureau.

The same concert management presented Maria Ivogün in recital before a large and enthusiastic audience at Scotch Rite Auditorium on Jan. 26. Miss Ivogün sang with flexibility and delicate beauty of tone, two Mozart arias; one from "The Impresario" and "Batti, Batti" from "Don Giovanni." Four succeeding groups included works of Brahms, Grieg, Massenet, Kreisler, Werner Josten, Henry Hadley, Cottenet and Johann Strauss to which were added many extras. Max Jaffe was an effective accompanist.

The second concert by Guy Maier and Lee Pattison, two-piano artists, in the new Columbia Theater on Feb. 1, under the management of Selby C. Oppenheimer, drew an audience of substantial proportions. These impeccable exponents displayed beautiful tonal blendings in Debussy's "L'Après-midi d'un Faune," and Duvernoy's "Pin Wheels" and Hutcheson's arrangement of the Makoczy March showed their command of bravura technic.

Lillian Gustafson, soprano, Rosa Hamilton, contralto, and Steel Jamison, tenor, have been engaged by Wade R. Brown, musical director of Greensboro, N. C., to appear in acts from "Carmen" and "Trovatore" with the Philadelphia Orchestra on May 9.

Atlanta Civic Symphony Ends Season Without Deficit

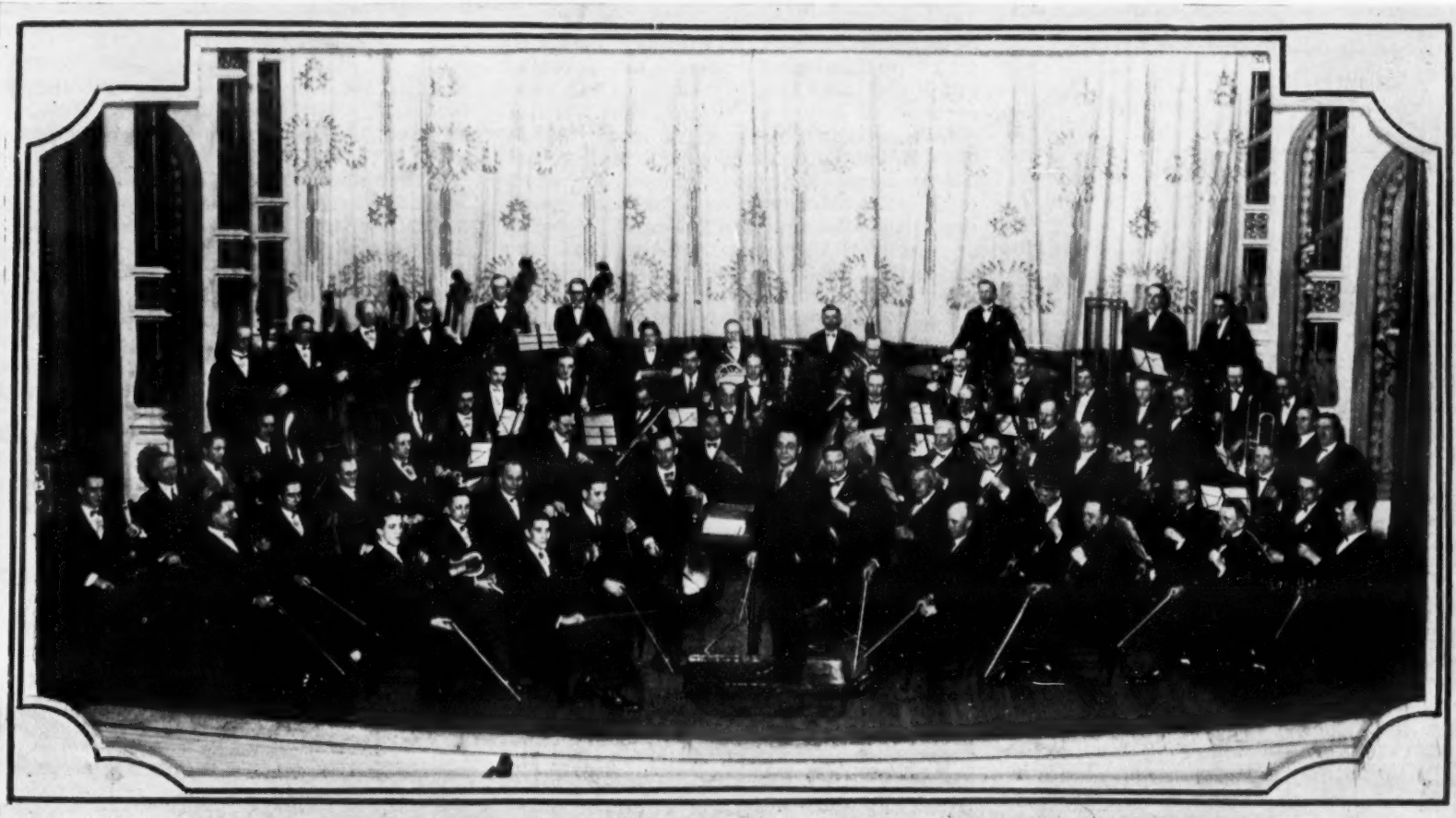


Photo by Courtesy of Murdock

THE ATLANTA SYMPHONY AND ITS CONDUCTOR

Enrico Leide, Its Leader, Has Recently Been Re-elected for Another Season. The Officers and Board of Directors of the Association Will Also Remain in Office for the Coming Year. The Plans for 1925-6 include an Enlarged Subscription List, Augmented Personnel of Players and the Performance of American Works

ATLANTA, GA., Feb. 14.—The success of the Atlanta Symphony has been so gratifying in its second season, which like the last, ended without a deficit, that plans are being made for a greatly enlarged seating list for subscribers next winter and for an augmented personnel. The Symphony will again be supported by popular subscription, a substantial amount having been subscribed at the last two concerts, when an invitation to help was extended to the public. The subscribers' list has increased to such proportions that it will be necessary to change the original plan of setting aside two balconies for the non-subscriber, and only one balcony will be free to the public.

The Symphony is a civic institution, made up of sixty-five professional musicians, paid at the union wage scale. These men have had their training abroad and in the United States, and a number of them have appeared with famous orchestras. The orchestra will be increased to seventy members next season.

Plans for the 1925-26 series are going forward rapidly. The Atlanta Symphony Orchestra Association has re-elected Enrico Leide conductor. The officers and board of directors will remain the same as in the last two years.

There will be eight concerts, as there were this year, on alternate Sunday afternoons, but with a soloist at each. This year there were only four soloists at the alternate concerts. Loew's Management has again donated the use of Loew's Grand Theater.

Mr. Leide will include several American composers on his programs next season. Tchaikovsky's Fifth Symphony, and Brahms' Fourth will also be given complete. He will alternate the series of eight concerts with a popular program.

Fine Concert Closes Season

The Symphony gave the final concert of this season on Sunday afternoon, Feb. 1. Kate Hodgson, soprano, was the soloist. The program included the following popular request numbers selected from preceding programs: "Boccaccio," Overture, Suppé; "Finlandia" by Sibelius; the Melody in F of Rubinstein, as arranged by d'Indy, and the Overture "1812" by Tchaikovsky. Mrs. Hodgson's numbers were *Elsa's Dream* from "Lohengrin" with the orchestra, and a group of songs by Weingartner, Schindler, Maude Luck, and Hugh Hodgson. Mrs. Charles E. Dowman of Atlanta, pianist, played the accompaniments.

The officers of the Atlanta Symphony

Orchestra Association are: Clarke Howell, Sr., president; Harold Hirsch, treasurer, and Mrs. George Walker, secretary. On the board of directors are St. Elmo Massengale, William Candler, Harvey Phillips, J. B. Nevin, Julian Boehm, and Nan Stephens.

HELEN KNOX SPAIN.

Theodora Sturkow-Ryder Plays Own Work in Pittsburgh Recital

PITTSBURGH, Feb. 14.—Theodora Sturkow-Ryder, pianist, played here before the Tuesday Musical Club in the Soldiers' Memorial Hall recently. She is an honorary member of the club and has appeared here often in other seasons. Mme. Sturkow-Ryder introduced her own composition, "The Zoo," a vivid, impressionistic effect being made by the interesting descriptive music. She also played works by Russian composers, acquitting herself with skill and showing perception and understanding.

HIBBING, MINN.—The Hibbing Concert Band, under Charles Solazzi, gave three concerts in the Lyceum Theater at Duluth, Minn. The Hibbing organization consists of forty musicians. Solo numbers by members of the band were features.

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New York Concerts

[Continued from page 34]

Zabelle Aram and Co-Artists

A concert by Zabelle Aram, soprano, who made her New York debut last spring, gained added interest from the presence of several assisting artists, in the Town Hall on Sunday afternoon, Feb. 15. The most interesting contributions of the singer were made in authentic Armenian folk-songs, which she sings with inimitable mastery of their somewhat Oriental-sounding cadences. The works alternate in mood between an expressive and mournful type of melody which has its most familiar representatives in the ritual chant of the synagogue and rather smartly inflected rhythms. Some of the titles of her songs, which lost by not being translated in the program were "Sarery verov," "Gakavig," "Jaharag," "Sarar manem egl" and "Kenatz Ashoun." The soprano should specialize strictly in this national art, of which she is completely mistress, but she chose last week to essay coloratura arias from "Traviata" and "Sonnambula" and Bishop's "Lo, Here, the Gentle Lark." Though she displayed finely routined musicianship and a serviceable trill, her voice has not the requisite body for purely virtuoso singing.

The assisting artists were Vladimir Dubinsky, cellist, whose work, already familiar from past appearances, was quite good in works by Popper, Glazounoff, Eccles, Cui and Delibes. R. E. Williams, flautist, played acceptably several solo numbers and the obligato to the Bishop work. Emil Polak proved himself again a finely competent accompanist.

R. M. K.

A Trio of Violinists

Ben Levitzky, Lilly Kass and Murray Feldman, all young and all violinists,

appeared, playing individual numbers, in Aeolian Hall on the evening of Feb. 15. Master Levitzky displayed good technical equipment and a vast amount of pent-up energy on a Fugue by Tartini-Kreisler, an Intrada by Desplanes-Nachez, "La Fontaine d'Aréthuse" by Szymanowski and a Fantasy on "Coq d'Or" by Zimbalist. Miss Kass revealed much the same qualifications in the Concerto in D Minor of Wieniawski. Master Feldman was not quite as powerful as the others, being somewhat smaller, but he promises well. He played a movement of a Mozart Concerto with a cadenza by Joachim, the "Hebrew Melody" of Achron-Zimbalist, "Zapatead" by Sarasate and the "Perpetuum Mobile" of Ries. The listeners evinced their pleasure by prolonged applause. W. S.

Brockway Composition Concert

A concert of the compositions of Howard Brockway was given in the auditorium of Greenwich House on the evening of Feb. 15, by Mr. Brockway assisted by Jean Knowlton, soprano; Alix Young Maruchess, violinist, and Edwin Swain, baritone.

Mme. Maruchess began the program with Mr. Brockway's Sonata, an interesting work in three movements which was beautifully played by both artists. The Sonata is vivid in quality and melodic in content and should be heard more frequently. Miss Knowlton followed this with a group of songs the poems of which are by Father Tabb. Two of these, "Fern Song" and "The Mocking Bird" had to be repeated. Mr. Brockway then played a group of piano numbers of which a Capriccio, interpolated by request, created a deep impression. Arrangements of two Armenian Folk Tunes were also much appreciated. Mr. Swain ended the program with three of the Kentucky "Lonesome Tunes" collected by Mr. Brockway, and his setting of "A Fable" by Susan Dyer, winning prolonged applause and repetitions of two of the songs.

Mr. Brockway's compositions were distinguished by beauty of melodic line and a masterly consistency of harmonic structure, all of which made the concert of unusual interest. J. A. H.

Gogorza in Season's Last Recital

Emilio de Gogorza was in one of his most felicitous moods at his third and last recital of the season in the Henry Miller Theater on the evening of Feb. 15. With a program which included many numbers familiar to every student of singing, the baritone expended all the resources of his delectable art and quite rescued it from the charge of seeming hackneyed. Beginning with a group of familiar numbers in English, Mr. de Gogorza sang Brahms' "Die Mainacht," "Ständchen" and "Meine Liebe is Grün" in his usual impassioned style. Gretcheninoff's "The Wounded Birch," which was repeated; Moussorgsky's "The Goat," and Rachmaninoff's "In Silent Night," were given with a fine appreciation of their meaning, with clarity of diction and with a wide variety of tonal color. The singer sang the familiar "Promesse de mon Avenir" from "Roi de Lahore" with real distinction, but with some loss in tonal beauty in louder phrases. Songs by Carpenter, Tours and O'Hara preceded two songs in Spanish, in which field Mr. de Gogorza is probably without a peer among present-day singers. The inevitable "La Paloma" given as an encore, brought salvos of applause and also other extras. Helen Winslow was again the accompanist, playing with her wonted skill. H. C.

WICHITA, KAN.—Students of the Wichita College of Music and Dramatic Art were heard in Philharmony Hall in a program which included five piano ensemble numbers. The participants were Mrs. John Hodgson, Rosalie Esch, Mrs. Theodore Lindberg, Frances Fritzlein, Mauricia Callahan, Corliss Hammond, Eleanor Cooke, Madolyn Oyler and Keren Smith. Mrs. James Eaton, Margaret Motter and Mrs. Jirke Mechem, with Lucille Kells Briggs and Susie Ballinger as accompanists, gave an interesting program at the last meeting of the Saturday Afternoon Musical Club.

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Music School Heads to Meet in Rochester

[Continued from page 1]

the national association in Pittsburgh last fall, of which Kenneth M. Bradley, of Bush Conservatory, Chicago, is president.

Other members of the commission are: Harold Randolph, of the Peabody Conservatory of Music, Baltimore; Dean Earl Moore, of the University of Michigan School of Music; Gilbert Combs, head of the Combs Broad Street Conservatory, Philadelphia; John Hattsteadt, president of the American Conservatory of Music, Chicago, and Louise Westervelt representing the Columbia School of Music, Chicago.

Mr. Hanson has taken a prominent part in efforts to raise the standards of musical education. The Eastman School of Music has been devoted to progressive work for the advancement of standards in university musical education, and the coming of the commission to that school is welcomed.

Cleveland Hails Local Début of Stravinsky

[Continued from page 1]

given in Memorial Hall in Columbus, Ohio, under the auspices of the Symphony Club of Central Ohio, on March 16 and April 30. Nikolai Sokoloff will conduct the evening concerts and on the afternoons of both dates the first children's concerts ever held in Columbus will be given under the baton of Arthur Shepherd, assistant conductor.

One of the most brilliant musical events of the season was the appearance of Igor Stravinsky as guest conductor with the Cleveland Orchestra on Feb. 12. The concert, the twelfth in the regular subscription series, was attended by a large and enthusiastic audience that gave the famous Russian composer a stirring and prolonged welcome.

The second part of the program was in the hands of the guest conductor and was entirely devoted to his compositions. The first in the group was the brilliant "Fireworks," a lively descriptive number, full of dazzling themes and deftly

orchestrated. Mr. Stravinsky led his "Chant du Rossignol" in a style which radiated charm and disclosed the genuinity of his remarkable talent. A storm of applause followed the work and the famous guest conductor was recalled many times. The closing number was the "Fire Bird" Suite. The orchestra quickly caught the magnetic inspiration of the leader and the work was magnificently performed.

The program began with a glowing performance of the Tchaikovsky "Pathetic" Symphony, under the baton of Nikolai Sokoloff. The applause was great and Mr. Sokoloff called the musicians to their feet.

The Lutheran Choir of Greater Cleveland, led by F. W. Strieter, presented a concert of unusual interest on Feb. 15 in Masonic Hall. The noted French organist, Marcel Dupré, was the assisting artist and added playing of great skill to the program. Compositions by Bach, Franck and Widor were given executions of masterly technique. A fascinating work was the performer's "Suite Bretonne," with descriptive sections, "Lullaby," "Sunday Morning" and "Spring Song." Mr. Dupré improvised a symphony on themes given him by several Cleveland musicians. Several Bach chorales were given a splendid reading by the choir.

FLORENCE M. BARHYTE.

Georges Enesco Recovers Manuscript Lost Ten Years

Georges Enesco, Rumanian violinist and composer, has just been notified by the French Ministry of Fine Arts that the box containing his manuscript music which has been lost for ten years, has been found. The box, together with the Rumanian crown jewels, was sent to Russia at the outbreak of the war for safekeeping but was soon lost sight of in the subsequent upheaval in that country. It has now been recovered in Moscow. The box contains Mr. Enesco's Second Symphony, his Second Orchestral Suite, a quartet for piano and strings, piano solos, songs and an unfinished orchestra suite. The Second Orchestral Suite has had one performance by the Bucharest Symphony.

OWATONNA, MINN.—Owatonna heard its own musical organization for the first time this season in the Owatonna High School Auditorium. The Owatonna Music Club, composed of sixty voices, gave the concert under Hal S. Woodruff. Mrs. Frederick E. Church was the accompanist.

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Des Moines (Ia.) Register, Jan. 6, 1925.

Headline: Samaroff at Zenith of Art.

Des Moines Capitol, Jan. 6, 1925.

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Albuquerque (N. M.) Morning Journal, Dec. 6, 1924.

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Chicago Has Busy Week-End Including Programs by Notable Concert Artists

CHICAGO, Feb. 14.—Chicago musical events have a way of concentrating on Sunday afternoons. The majority of each season's recital-givers have fastened upon the day. The week-end, therefore, always presents a tangle of conflicting events and enticing promises. Chicagoans have become schooled to going out on the day of rest to hear their music, and not a few musicians have waited to find their true Chicago following until their appearances here are scheduled for the popular day. Last Sunday's recitalists proved to be among the most delightful, and the most gracious of many weeks. Yolando Merö, Georges Enesco, the Chicago String Quartet and a young soprano, Leola Turner, made appearances which were, in their separate ways, of a delightful and intimate sort.

Yolando Merö in Recital

Mme. Merö, an accomplished and vital pianist, was heard at the Studebaker Theater by a good-sized and interested audience in works by Chopin and Liszt. Her performance was marked by admirable and varied pianism and was charged with a somewhat impetuous abandon. She proved herself even more interesting than she had seemed last year, although she has been liked in Chicago for many seasons. She played many extra compositions.

Enesco Gives Ravel Work

Mr. Enesco's appearance at the Playhouse was made interesting by his choice of Sonatas by Handel and Franck and the new Ravel "Tzigane," which thus received its third hearing here this season, and by other music. Mr. Enesco gave a lofty and expressive performance of the Franck work—one of poetic mood and power. He was most cordially received. Edward Harris played interestingly as accompanist.

Chicago Quartet Plays Again

The Chicago String Quartet, in the fourth of its concerts scheduled at the

Cordon Club, gave quartets by Beethoven and Ravel, and an Ippolitoff-Ivanoff Intermezzo. These excellent players have on previous occasions proved their discerning spirit and skill, and the G Major Quartet of Beethoven, Op. 18, No. 2, was performed with refreshing vigor. The Intermezzo proved delightful, and the playing of the Ravel Quartet, despite something of a sameness in its mood and thematic material, was approved by the enthusiastic audience.

Leola Turner Reappears

Leola Turner, a young Chicago soprano, who was heard here last season, gave a program chiefly drawn from modern composers, at the Blackstone Theater last Sunday afternoon. She has a voice of lovely and delicate quality, an instinctive flair for the expression of varying moods, and an appealing personality. She will doubtless attain popularity as a singer. Anna Dazé played excellent accompaniments.

Organists and Symphony

The Illinois State Council of the National Association of Organists sponsored a program of organ and orchestral music in Orchestra Hall on Feb. 2. Edwin Stanley Seder played a group of solos with programmatic titles. Clarence Dickinson played his "Storm King" Symphony and Robert S. Birch gave Guilman's First Concerto. Frederick Stock led the Chicago Symphony. Mildred Fitzpatrick gave a demonstration of the adaptability of the organ to the purposes of the moving picture theater.

Singer and Pianist Presented

A joint recital was given at the Florentine Room of the Congress Hotel Feb. 2 by Tenie O'Shea, mezzo-soprano, and Sonia Shalka, pianist. The Minneapolis singer displayed a voice of unusually good quality and volume. The pianist, who comes from Boston, played with talent and skill.

Conservatory Gives Annual Event

The American Conservatory gave its annual mid-winter concert at Orchestra Hall on Feb. 10, with Adolf Weidig conducting the accompaniments by a full orchestra. The program as a whole displayed an unusually fine degree of talent and a careful musicianship which gave the concert a stamp of distinction. The pianists heard were Lucille Sweetser, in the Arensky Concerto in F Minor; Helen Rauh, in a Henselt Concerto, and Erwin Wallenborn, soloist, in the Liszt Concerto in A Major. Helen Searls-Westbrook performed Dubois' "Fantasie Triomphale" for organ.

The vocal music listed included an aria from "Tosca" by Doris Severs, Dalila's second aria by Elva Ostrum, and "Onaway, Awake, Beloved" by George Garner. The violinists were Lulu Giesecke and Ruth Parker, the first playing the Tchaikovsky Concerto, and the latter Saint-Saëns' "Rondo Capriccioso." Beulah Rosine played the Lalo Concerto for 'Cello.

"Messiah" Is Sung

Dewitt Durgin Lash, who has done much to raise the standard of choral singing in various communities and in Chicago, conducted a performance of

"Messiah" in the North Park College Auditorium on Feb. 9. The chorus was composed of members of the American Philharmonic Society of Chicago and the North Park College Chorus. Esther Walrath Lash, Margaret Hearn, George Tenney and Leslie Spring were the soloists, and Mrs. Nyall Matson and Harry Carlson, the accompanists.

Gives Violin Recital

Leo Braverman was heard in violin recital in Kimball Hall on Feb. 10 by a large and enthusiastic audience which found much to praise in the soloist's interpretative skill, and the varied and pleasant tone he used.

Theodore Katz Heard

Theodore Katz, a violinist well known to Chicagoans, and a young baritone, Mitchell Kushelevsky, appeared in joint recital in Kimball Hall on Feb. 12. Mr. Katz played with extreme beauty of tone, and in a fashion which set him high in the list of the season's violinists. He has, besides an instinctive appreciation for the essence of his music, an admirable technic with which to support his performance.

Mr. Kushelevsky, formerly a baritone in the Operas of Moscow and Kieff, has had the somewhat unusual wisdom to continue his study in America, and made his first Chicago appearance last year in the graduation exercises of the Chicago Musical College. His voice is of an exceedingly rich and expressive quality, and his approach to music is of the vital and dominant sort we have become accustomed to in Russian musicians. Leon Benditzky supplied fine accompaniments.

Zathurezky's Debut

Edouard Zathurezky, a young Czech violinist, made his Chicago debut in Orchestra Hall on Feb. 13, skillfully accompanied by Robert Macdonald. In performances of a Bach Adagio and Fugue and the Lalo Symphonie Espagnole he was found to be a virile and forceful player, capable of bringing clear definition and invigorating contrasts to his playing. In lighter pieces he displayed a sensitive and poetic quality.

Joint Recital Given

Stella Roberts, violinist, and Marion Roberts, pianist, were heard in Kimball Hall on Feb. 14 in the series given under the auspices of the American Conservatory of Music. Brahms' G Major Sonata and well chosen groups for each of the solo instruments comprised a program in which excellence of taste and abundance of skill were displayed.

Dorothy Bell Plays in Chicago

CHICAGO, Feb. 14.—Dorothy Bell, harpist, has fulfilled a number of engagements. She has been soloist in the Oak Park Presbyterian Church, where Edgar Nelson has charge of the music, and as a member of the Chicago Civic Trio was heard at the Presbyterian Hospital. Other engagements have been at the Masonic installation in Templar Hall in Immanuel Lutheran Church; before the Chicago Woman's Musical Club, the Chicago Culture Club and the Glensla Woman's Club.

In Chicago Studios

Chicago, Feb. 14.

Chicago Musical College

The customary students' recital was given in the Central Theater on Sunday afternoon by pupils from the piano, voice and violin departments. Empress Pierson has been appointed soprano soloist of the Woodlawn Methodist Episcopal Church. Alice Mae Devine has been entertaining ex-service men at the State Hospital in Elgin and the Hines Memorial Hospital in Maywood. The Misses Stauffer and Allen and Messrs. Keck and Rosen have assisted there. Students of the piano department gave a recital on Feb. 14. Grace Wood sang at De Kalb, Ill., on Feb. 8, and Florine La Chuyze, for the Eleanor Club on the same date.

American Conservatory

The Conservatory Student Orchestra, under the leadership of Herbert Butler, now numbers over sixty members. Rehearsals are held on Monday afternoons. Free scholarship examinations take place on June 23 and 24. Henry Purmort Eames' history class was addressed on Feb. 14 by Claudia Upton of the department of Museum Instruction in the Chicago Art Institute. Her subject was "The Correspondence Between the Visual and the Aural Arts."

Bush Conservatory

Students in the piano, voice and violin departments were heard in recital on Feb. 11. Edna Michael, Liesel Ohl, Frederick Bethel, Dora Schiewitz, Gretchen Smith, Franceska Fromme, Maurine Martin, Esther Topp, Linnea Stone, Chester Newman, Eleanor Mazor, Aline Hendy, Leotta Rawson, Mary Walker, Lillian Jackson and Ellen Munson took part.

Chicago Singer Weds

CHICAGO, Feb. 14.—Mary Welsh, Chicago contralto, was married to Theodore G. Dickinson, Chicago cement manufacturer. Mr. and Mrs. Dickinson plan to make a wedding journey to the Riviera and will be at home to their friends at the Blackstone Hotel in this city after May 1. Mrs. Dickinson has appeared as soloist with the Apollo Club and the Civic Orchestra of Chicago, as well as in numerous concerts and recitals.

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EYES OF CHILDREN FOCUSED ON BÂTON

Stokowski Holds Interest of
Young Auditors with
Symphony

By W. R. Murphy

PHILADELPHIA, Feb. 14.—The eyes of an enthusiastic juvenile audience were focused on the conductor's bâton when Leopold Stokowski, returned from his mid-winter vacation, led the Philadelphia Orchestra in the third of the children's concerts, on recent Wednesday and Thursday afternoons. His program, the "Figaro" Overture of Mozart, the first movement of the "Unfinished" Symphony of Schubert, and Strauss' "Radetzky" March, greatly pleased his auditors.

The Clemson prize anthem, "The Lord Is King" by Frances McCollin of this city, has been given twice this year by the choirs of St. Paul's Church, Ogontz, and that of St. Michael's Lutheran Church, Germantown, of which William T. Timmings is leader.

The Friends of Chamber Music Society in their third program, last Sunday evening in the New Century Club, gave as a novelty a Trio-Sonata by Michele Masciti, an Italian composer whose melodic gift has lain dust-gathering for centuries. The work had more than mere historical interest, as played admirably by Harry Aleinikoff, violin; Henri Elkan, viola, and Milton Prinz, cello. These artists' accurate sense of ensemble was also displayed in the Smetana G Minor Trio. With the capable assistance of Clarence Fuhrman, they also gave the Piano Quartet of Gabriel Fauré in memory of the composer.

The Curtis Institute inaugurated a second series of faculty recitals in the concert hall of the main conservatory building on Thursday evening. The program was given by Emanuel Zetlin, violinist, who showed artistic endowments and a polished technic. He was heard to advantage in a Violin Concerto by Busoni, a Fugue by Max Reger and Erich Korngold's "Much Ado About Nothing" Suite.

The chorus of the West Philadelphia Musical Association was heard in concert in Witherspoon Hall on Thursday evening under the skillful leadership of Dr. J. Marvin Hanna. The soloists were

Mae Ebrey Hotz, Veronica Sweigert, Bernard Poland, Mr. Connell, and Gred Starke, organist at the Baptist Temple.

The Main Line Orchestra, under the bâton of Adolf Vogel, gave a well attended Sunday afternoon concert in the Ardmore Theater, Ardmore. This orchestra fulfills musical missionary work for a large suburban section. The program included the Adagio Lamentoso from the Tchaikovsky "Pathétique" Symphony and Mendelssohn's Capriccio Brillante for piano and orchestra, the solo part being performed by Sally Caskin, thirteen-year-old pianist, whose technic is far in advance of her years.

Pavlowa Gives Colorful Numbers in Chicago Engagement

CHICAGO, Feb. 14.—Anna Pavlowa, continuing her farewell engagement at the Auditorium, last week added to her current repertoire "Oriental Impressions," which were presented on Monday and Friday in conjunction with the delightful "Amarilla" ballet. The effect of the colorful Eastern dances, heightened by native music, is delightful. Other ballets of the week have been the new "Don Quixote," "Flora's Awakening," "Chopiniana," "Autumn Leaves," "Snowflakes," "Magic Flute" and "Coppelia." The customary wealth of divertissements has included the popular "Gavotte Pavlowa," "Coquette de Colombine," "Christmas," "The Dance of the Hours," "The Swan," "Serenade," and many others. Alexandre Volinine, Laurent Novikoff, Hilda Butsova and other dancers were important assistants. Mme. Pavlowa's dancing remains what it has long been, the combination of a rare and perfect talent with that quality of genius which brings fresh and individual meaning to a classic and beautiful form of art.

Pianist Heard in Long Beach Recital

LONG BEACH, CAL., Feb. 14.—Elizabeth O'Neil, pianist, pupil of Abby De Avirett, Edwin Hughes and Frank La Forge, gave a delightful program recently, assisted by Mrs. O. G. Hinshaw, reader.

A. M. GRIGGS.

ERIE PLAYERS PRESENT SEASON'S THIRD CONCERT

Opera Performances and Recitals Add Interest to Mid-Season Musical Calendar

ERIE, PA., Feb. 14.—The third of this season's series of concerts was given by the Erie Symphony, Henry B. Vincent conducting, at the Colonial Theater on Sunday afternoon, Feb. 1. A large audience greatly enjoyed the high standard of the work of the orchestra throughout the entire afternoon. The feature of the program was the Beethoven Symphony No. 7, in which the orchestra reached heights of beauty. The soloist was George Perkins Raymond, tenor, who sang two songs to orchestral accompaniment and also a group of solos with piano accompaniment. Mr. Raymond possesses a lyric tenor voice of agreeable quality and he uses it with artistic skill. His diction was a delight, as were the interpretations of all his numbers. The audience insisted on a number of encores.

Fortune Gallo's San Carlo Opera Company recently paid an annual visit to this city, presenting Flotow's "Marta" at a matinée performance and Bizet's "Carmen" in the evening. The performances gave pleasure, and the voices were all pleasing and satisfactory.

Jascha Heifetz paid a return visit to Erie recently and again delighted a large audience at the Elks' Auditorium with his captivating playing. Mabelle Addison appeared on the program, contributing two groups.

Ernest Davis, tenor, and his wife, Mabel Austin Davis, soprano, the latter a native of Erie, repeated their marked success in recital on Tuesday evening, Feb. 3. Mr. Davis' voice is one of smoothness, and this, combined with clean-cut diction, articulation and painstaking interpretations, make his work a constant delight. Mrs. Davis' voice is one of wide

range and she combines an artistic temperament with an attractive stage presence. Both singers contributed generous encores. Alma Haller was a sympathetic and efficient accompanist.

The quartet of the Park Presbyterian Church gave a delightful concert on recent Monday evening in the church auditorium. Groups of solos were given by each of the four singers. The quartet consists of Mrs. C. H. McKean, soprano; Mrs. C. H. Leslie, contralto; Harold Johnson, tenor, and Aubrey Hartmann, baritone. Albert H. Dowling, Jr., is the organist and accompanist. Mrs. Harry Burton Boyd played the accompaniments for the songs given in the first part of the program, and M. Dowling for the "Persian Garden" song cycle by Liza Lehmann.

WILSON ROOT BUSHNELL

Connecticut Federation Will Sponsor Young Artists' Contests

NEW HAVEN, CONN., Feb. 7.—The Young Professional Musicians' Contest will be held by the Connecticut Federation of Music Clubs on March 7 in Sprague Memorial Hall here, under the direction of Mrs. Clayton Hotchkiss, State chairman of the contest. The judges will be: voice, Dean David Stanley Smith, Frederick Weld, New London; and Isaac Beecher Clark, Waterbury; violin, Hildegard Nash Donaldson, New Haven; and J. L. Dashiell, Stamford; piano, Dean Smith, Robert Prutting, Hartford, and Walter Edwards, Stamford. Prizes of \$25 each will be awarded to the winners in voice, male and female violin and piano. The winner holding the highest mark in any class will receive a similar amount.

CHICAGO.—Rudolph Reuter played the Schumann Piano Concerto at Indian Hall on Feb. 4, appearing as soloist with the Little Symphony of Chicago, of which George Dasch is conductor.

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Members of N. Y. Police Band Carry Law and Order into the Music Realm

[Continued from page 5]

"Believe me, Capt. Henneberg isn't an ordinary stick switcher!"

Commissioner Enright and Mayor Hylan have sanctioned the plan of the Police Band of the City of New York to go on tour under the leadership of Capt. Henneberg. The first concert will be given in the Century Theater on March 1, to raise funds for the expenses of the trip which will follow. As has been announced, the tour will be for thirty days, and the men will visit about thirty-five cities, including Chicago, Detroit, Philadelphia, Pittsburgh, Cleveland, Columbus, Milwaukee, Memphis and Indianapolis.

The history of the band is interesting. Toward the beginning of the twentieth century Charles Silberbauer, formerly leader of the Letter Carriers' Band, left that organization to join the police force. He was assigned to the Twenty-fourth Precinct, wherein he met Patrolman Simerlein, likewise a musician. After discussing the possibilities of a police band, they secured the assistance of Patrolman Leschke, cornetist, and, with several others, started the band.

All the musicians in the force (as well as many non-musicians!) soon joined and it became the first institution of its kind in the country. The object of the Police Band Association, as stated by the men themselves, is to "promote the study of music, to create good fellowship and to cement in close personal ties the members of the department."

Many who had never played an instrument before bought shiny new saxophones and cornets and joined the band. But alas! "All that glitters is not gold." Horrible sounds were said to issue forth from the rehearsing rooms, neighbors

complained, and the band was threatened with an early and ignoble death! Un-musical officers sneered and twirled their sticks in cynical indifference. Mutiny arose from within, from the protest of good musicians against the "sour" ones. But somehow the band hung on. By the time the war started the players "could have been much worse," as one frank member stated.

"The Police Department wisely put us directly behind a good band in parades," confessed Patrolman Kilduff, "so that we could hear what a band should sound like, and by being ashamed, better ourselves. This probably helped somewhat toward our creeping development."

Many conductors attempted to mold the seemingly unmanageable mass, among them George Frank, Chester Smith, and Walter Rogers, and during the war the band made a good showing. It led the first troops that left New York to the ship and met them upon their return. It was the Police Band that led the National Guard on their "send-off" parade, played for three Liberty Loan drives and gave several benefit performances for the Red Cross and other organizations.

Royalty Steps to Its Tunes

"Kings and queens don't 'faze' us!" declared one husky member. "We marched up Broadway with Albert I and Elisabeth, King and Queen of the Belgians, and played for them in City Hall Chamber just as if they were anybody! We also played for the Prince of Wales, Lloyd George, General Foch and Clemenceau and gave a concert for President Wilson upon his return from fixin' up the League of Nations. Yes, and we were presented with a set of colors from the Greek Ambassador not so long ago,

and were made Honorary Band of the Lafayette Post of the American Legion. Outside of that we have been a very inactive group!"

Last year the band attended the Holy Name Convention in Washington, paid a visit to the Steuben County Fair, the home of Commissioner Enright, and gave concerts in parks for charitable institutions. "We're quite the social fans," said one jolly Dutchman, carefully smoothing his brilliant suspender strap. "The Los Angeles Police Band was our guest all during the Silver Jubilee last summer and we were the guest of the Chamber of Commerce in Syracuse during the State Fair."

Many wonderful soloists have taken part in the activities of the band. In 1918 Caruso, Amato and John McCormack sang in the Gymkana at Sheephead Bay. In 1922 Idelle Patterson was soloist in the Central Park concert. Other concerts have been assisted by Mario Chamlee, Armand Tokatyan, Cora Chase, Kathryn Lynbrook and Grady Miller.

All Trades Represented

"We've got every profession that exists represented in our band," said Patrolman Barmbold. "There are barbers, tailors, bricklayers, blacksmiths, butchers, a model for Saks, a ball player, Radio Bugs Darrow and Wagenblast, and, of course, many who were musicians by profession before they joined the force."

Among those who have had orchestral experience are former members of the West Point Band, U. S. Army and Navy bands, Metropolitan Opera House, Queen's Own, Ireland, Brooklyn Orchestral Society and the Washington Marine Band.

Lieut. William Mahoney, president of the Police Band, believes that the measure of ability of his men is beyond such prosaic things as "pavement pounding," and this is evident not only from the fact that the band is made up of real musicians but includes several composers. Sergt. Schasberger has written a March, "Ourselves," "The Land of the Red, White and Blue" and "Miss Columbia," patriotic songs; "The Belle of Mulberry Bend," and a Waltz, "Bridal Blossoms." Patrolman William Benisch wrote the "U. S. Victory March" and Patrolman Barmbold is the composer of the "Motor Corps of America" March. The band has given these in programs at the Metropolitan Opera House, the Hippodrome, Carnegie Hall and the Grand Central Palace.

When asked about the conduct of the band, Patrolman Redding, formerly solo tuba player for General Pershing's band in France, replied: "Well, boys will be boys, you know! For instance, a little while ago our drum major was on post in front of an Italian dance hall. He listened to the wailing saxophone, the sweet violin, the tricky piano and all that was missing was a bass drum to give some foundation to the music! So in he went and played the big bass drum. Unfortunately the sergeant came along about a half-hour later and gave him a call."

"Once when we were rehearsing in the Seventy-first Regiment Armory," said Patrolman Morlang, "we tried Sousa's 'Blaze Away' March. Not only did the neighbors close their ears and run the other way, but that night the armory burned down!"

A fine program has been arranged by Capt. Henneberg for the tour this spring. The Coronation March from Meyerbeer's "Prophet" will open the evening concert in each city, followed by an excerpt from Lalo's "Le Roi d'Ys." A concert polka for three cornets has been written by Capt. Henneberg, called "Triplets of the Finest." Excerpts from Wagner's "Lohengrin," Victor Herbert's "Mlle. Modiste," Safranek's "Atlantis" Suite and the Strauss Waltz, "Wine, Women and Song," will complete the program. There will be a soprano and baritone assisting artist. These have not yet been chosen.

Leader Is Routined Musician

Capt. Henneberg was graduated from the Royal High School of Music in Berlin in 1890 and succeeded Professor Ludwig von Brenner as conductor of the Berlin Symphony. He then went to Sweden and became first flautist of the Royal Opera in Stockholm, spending his spare time conducting the Gothenburg Symphony, which he founded. He was called to America by the Mendelssohn Quintette Club of Boston.

The Apollo Club Symphony and the Conservatory of Music in Winnipeg then demanded his services as conductor and director. But Canada could not hold Capt. Henneberg very long, for the

Pittsburgh Symphony chose him as associate conductor with Victor Herbert. Several years later he succeeded the latter bandmaster of the Twenty-second Regiment of New York Engineers.

For a short while he abandoned conducting to become solo flautist with the New York Philharmonic and then the New York Symphony, under such conductors as Mahler, Weingartner, Mengelberg, Safanoff, Damrosch and Campanini. "I have tried to absorb the best points of all of these leaders," said Capt. Henneberg, "and assimilate them with my own ideas of conducting. A study of orchestration is not the only requirement for conductorship. Every conductor can learn something from his fellow leaders."

Serious and Light Music Played

Before accepting his present position, Capt. Henneberg led the Junior Orchestra and conductors' class of the American Orchestral Society of New York. Now he is not only leader of the Police Band, but also conductor of the Young Men's Symphony Orchestra of New York. The Police Band, which he has built up, at the State Fair in Syracuse last year won first prize for its interpretation of the "Rakoczy" March.

Every large organization should have a musical division, according to Capt. Henneberg. "Music is one of the greatest of unifying factors and it is our aim to bring the best of it into the lives of every man. If people nowadays like jazz better than classical music, it is merely because they are used to it. The radio, stadium concerts, free opera and municipal bands are now acquainting the people with good music. The more they hear it, the more accustomed they become and the better they understand it. Once the beauty and complexity of the best music is understood, the hackneyed harmony and melody of much of the so-called popular music will be abandoned and what remains will be on a far higher level of musical worth. Not that we do not approve of jazz. There is a great deal that is good, and we offer it after our summer programs as encores. We place serious music above all else, however, and feel sure that it will not be long before the entire nation will do the same." H. M. MILLER.

TWO ORCHESTRAS PLAY

Cedar Rapids Takes Pleasure in Symphonic Programs

CEDAR RAPIDS, IOWA, Feb. 14.—Two local orchestras have appeared here recently in symphony programs. The first program was given in Sinclair Chapel by the Cedar Rapids Symphony under Joseph Kitchin. This organization is made up of resident musicians, mostly professional, who have been working together for over two years. Each program marks a point of progress. The last program included two movements from Goldmark's "Rustic Wedding" Symphony, Weber's "Jubel" Overture, two "Caucasian" sketches by Ippolitoff-Ivanoff and Rubinstein's "Kammennoi-Ostrow" with Max Daehler at the piano.

The orchestra of Washington High School also gave a symphonic program in Sinclair Chapel. The symphony was Haydn's "Surprise." Other numbers included two numbers from Grieg's "Peer Gynt" Suite, two Brahms' "Hungarian" Dances, and operatic excerpts. Helen Kacena Stark sang several numbers which were well received. The work of Major Doetzel, leader, again proved his ability.

Polish Peasant Orchestra Arrives for Tour

The Polish Peasant Orchestra, which will make a tour of twenty-five cities under the management of S. Hurok, following its first New York concert in the Metropolitan Opera House on the afternoon of Feb. 22, was expected to arrive in America on the Aquitania on Feb. 17. The fifty musicians and their leader, Stanislaw Namyslowski, garbed in their homespun peasant costumes, were to be met at the pier by a committee of distinguished Poles, headed by Dr. Stefan Grotowski, consul general at New York, after which the party was to proceed to the City Hall to be officially welcomed by the Acting Mayor.

Henry Newcombe, baritone, has returned to New York from a tour of the Canadian Provinces, including many engagements from his visit to that section last spring. Forthcoming engagements will be in Poughkeepsie, Middletown, New York, Kingston, Albany, Schenectady and Syracuse.

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ORCHESTRA PROGRESSES

Oklahoma City Symphony Continues in Path of Success

OKLAHOMA CITY, OKLA., Feb. 14.—Steady improvement has marked the path of the Oklahoma City Symphony under Frederick Holmberg. The fourth concert, given in the Shrine Auditorium, served to strengthen the favorable impression created earlier.

The program included Goldmark's "Sakuntala" Overture, Jules Mouquet's Sonata for Flute and Piano, played by Mr. and Mrs. Ernest R. Chamberlain; Tavan's Bolero; the Finale from Mendelssohn's "Italian" Symphony; Vieuxtemps' Fantasia Caprice, played by Genevieve Bradley, violinist; Homer Grunn's "Desert" Suite and songs by Wintter Watts and Hageman, sung by Mable Holtzschue, soprano.

The orchestra committee comprises John A. Brown, president; Mrs. Frank Buttram, vice-president; George Fredrickson, treasurer; D. W. Ohern, secretary; C. J. Myers, Mrs. Charles Edward Johnson, Mrs. Frederick B. Owen, Mrs. C. G. Chambers and Ed Galloway.

C. M. COLE.

Flonzaley Quartet Plays in Easton

EASTON, PA., Feb. 14.—The Flonzaley Quartet was greeted recently by a crowded house in a concert, given under the local management of Earle Laros, conductor of the Easton Symphony. The fine tonal effect and spirited playing of the noted organization brought much applause.

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Cautious Criticism in Judging Pupils' Ability Is Advocated by Alberto Jonas

SNAP judgment of a new pupil's ability was spoken of regretfully by Alberto Jonas, pianist of New York, in the course of his address on "The Making of a Musical Nation" before the convention recently held by the Music Teachers' National Association in St. Louis.

"I have never allowed myself to pass full judgment upon a pupil after hearing him play one or two pieces when he first came to me," he said. "I found out, long ago, that it took me about five weeks of weekly lessons to become thoroughly posted on a pupil's intellectual, physical and emotional gifts; to have a fair idea of his innate love for music, his ambition, his readiness to sacrifice amusement for the sake of crowning with success the daily toil."

Lack of initiative on the part of pupils in the matter of touch and tone was one of the keenest disappointments to the cultured teacher, Mr. Jonas believed. "It is here," he said, "that the instructor's efforts should tend to refine his pupil's perception of what constitutes fine touch and tone."

Mr. Jonas remarked there seemed to be a marked line drawn between technic and expression among pupils. A common question was: "Do you want me to play my piece with expression?" This arose, according to Mr. Jonas, from a misconception of the word "expression," and a confusion of it with shading and nuance, which might be a purely mechanical achievement.

"Expression is the concomitant of all that the piece has awakened within us," said Mr. Jonas. "Just as we perceive an object because a greater or lesser part of the rays that strike it are reflected to us, so expression is the reflection of the impression made on us by a tone poem which we project from our own personality. But in order that this projection, this expression, may take place, our impression must have been keen and strong. The deeper the impression, the more convincing the projection through the medium of our instrument."

New Points of View

The student should play "with expression," according to Mr. Jonas, the moment he begins to play at all.

"As his impression of the piece becomes more varied and deeper, his expression will likewise become richer and broader. As new points of view, new sources of delight or of sorrow, are disclosed by studying the piece, playing it over and over and thinking about it, so new effects, new vibrant strings, will seemingly be added to the instrument which under the student's fingers is evoking anew marvelous tone poems."

Mr. Jonas believed the playing of men was usually more expressive than that of women, although he also believed that women were endowed with finer sensibilities than men.

"The reason," said Mr. Jonas, "is that women, more than men, are taught in youth to repress their feelings, to preserve an outward composure in all circumstances, to curb the natural desire for giving vent to their feelings in a forcible manner. By this I do not mean that young girls should be encouraged to loudly thump the table, while shouting with laughter, just because they are preparing themselves for a musical career. The answer is evident. In the practise room they should learn not to let impression and expression be warped by repression."

Mr. Jonas stressed the importance of the skilled music teacher to the nation's artistic future, since it was the teacher's duty to shape the musical minds and souls of the younger generation.

"Teaching is one of the most beautiful vocations to which an individual can devote himself," said Mr. Jonas, "for, rising above his short existence, he imparts to others the truths and principles which shape their minds and their very souls. To the musician, teaching means gracing the days of his fellow-beings with the beauty of the master works in music. We and our pupils know how to conjure again to magic life the wondrous vibrant tonal messages from the silent symbols."

Mr. Jonas expressed his desire that the

Government provide conservatories, opera houses and orchestras, as many of the countries of Europe have done. He mentioned the Royal Conservatory of Brussels, for example, wherein a student pays ten francs a year, about \$2, for his musical instruction under the best masters in the country.

Mr. Jonas closed his address with a denunciation of jazz.

"Many musicians," he said, whether actuated by conviction or by mercenary purposes, are acclaiming jazz as the idiomatic expression of America, as a new era of splendor and glory. I have no fear that this country, one of the most intelligent and enterprising on earth, after having set up for itself an ideal of beauty, harmonious proportions, health and strength, should forsake it for an ideal of ugliness, misshapen proportions, musical disease and death. —Jazz! The name itself—a weakly, sizzling, misshapen name, having as little meaning and substance as the music it stands for: lawlessness, corruption and degeneracy.

"America is really musical in heart and soul, it is striving onward, and the day is near on which it may be said, without inflation, without blatant jingoism, that America stands in the front rank in music, as it does also in almost every other field of man's activity."

Violin Prize Winner Gives Recital Before Wichita Audience

WICHITA, KAN., Feb. 14.—Florence Rosheger, who won first place in the Oklahoma State contest for violin, conducted by the Federated Clubs, and who has been a pupil of Theodore Lindberg, of the Wichita College of Music and Dramatic Art for the last two seasons, appeared in recital in Philharmony Hall on Sunday afternoon, playing Stossel's Sonata in G, the Concerto, No. 8, by Spohr, the Prelude and Fugue in G Minor by Bach, and Mendelssohn's Concerto.

Chicago Violinist Will Make Individual Tour of America Next Year



Abraham Sopkin, Violinist

CHICAGO, Feb. 14.—Abraham Sopkin, a young Chicago violinist, has been engaged by S. Hurok for a concert tour of his own next season.

Mr. Sopkin, who has studied with Leopold Auer, returned to America last season after an interesting tour of Europe. He has appeared this winter in joint recital with Feodor Chaliapin. The picture shown above was taken in Boston recently after a concert there with the Russian bass. Other appearances have been made in Hartford and Providence.

Mr. Sopkin will return to Chicago for his first recital here this season after playing at a concert scheduled for Feb. 14 in Brooklyn, N. Y.

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Works by Favorite Composers Give Zest to New List

By SYDNEY DALTON



HIS week music publishers present for our consideration another miscellany that contains numbers of particular interest. A mere mention of such names as Fritz Kreisler, Mrs. H. H. A. Beach and Lazare Saminsky, writing, respectively, for violin, piano and voice, indicates that there is excellent quality as well as quantity. There are also numbers that will interest organists and conductors of school choruses.

A Nocturne for Piano by Mrs. H. H. A. Beach

It has been a real pleasure to review in the last year a number of new works for piano by Mrs. H. H. A. Beach. Novelty seekers—the musical cross-word puzzle addicts—whose interest in music is in inverse ratio to its intelligibility, may pass by such products with hardly so much as a glance. To the musician, however, who retains his sense of proportion and regard for sincerity and genuine inspiration, the music of Mrs. Beach is of more than passing interest. A further evidence of her unmistakable talent and skill is a Nocturne, Op. 107, for piano (John Church Co.). In this she verges rather more sharply than usual toward modern chord progressions. Not, by any means, by way of throwing a sop to the curious, but in a rich, intelligible flow of inspiration that is thoroughly in the spirit of the best traditions of the mood of the Nocturne. Pianists should know this piece; it is worthy of their attention, and worthy also of an introduction to their audiences.

Violin Pieces by Kreisler and Edmund Severn

Fritz Kreisler has again put violinists under obligation to him by transcribing two pieces by Erno Balogh for violin. Their titles are "Caprice Antique" and "Dirge of the North" (Carl Fischer). Both possess that charm and piquancy, combined with the skill of profound musicianship that are in-

variable accompaniments of Kreisler's work both as violinist and composer. The spirited Caprice, with its intriguing phrasing and smooth part-writing, will attract instrumentalists; and the Dirge is of equal interest, but in a more serious and restrained mood.

Edmund Severn's contributions, from the same press, are two flashing Russian Dances, "Katinka" and "Jolly Fellows," which have all the verve and rhythmic urge of the dances of the country from whence they derive their general title. The rhythm and spirit of these numbers are their chief characteristics. The music is straightforward and of familiar type. They are by no means easy to play, however.

The "Nut-cracker" Suite Arranged for the Organ

Edwin Arthur Kraft, who is responsible for a great number of arrangements published in the "Recital Series of Organ Transcriptions" (G. Schirmer), is now engaged on Tchaikovsky's "Nut-cracker" Suite. The "Arab Dance" and "Dance of the Candy Fairy" have already made their appearance. Now comes "Dance of the Reed-Flutes," a scintillating organ number, as Mr. Kraft has managed it, and one that will be found most effective, provided it is played on a modern instrument, because it demands lightness in staccato chords and considerable speed.

Two Modern Pieces for Organ by Philip James

Among our present-day organists and composers for the organ Philip James is much of a modernist. It is a sane sort of modernism that seldom flows over into positive muddiness of meaning, though at times I admit I don't quite understand him. Two recent numbers for organ from his pen are entitled "Dithyramb" and "Fete" (H. W. Gray Co.). I must own I can make more out of the second than I can out of the first. In the Verset he juggles a little theme with commendable contrapuntal skill, weaving it into a network of smoothly interlacing parts that is particularly effective on the organ. The "Dithyramb" is a number of intricate decoration, based on a *motif* of five notes, which shows great technical skill and resourcefulness. It is dedicated to Lynnwood Farnam.

"The Song of Songs," by Lazare Saminsky

A very unusual and impressive song is Lazare Saminsky's "Song of Songs" from the "Second Hebrew Song Cycle" (Carl Fischer). There are, as the composer doubtless intended there should be, strong Semitic tendencies in it; a restrained passion, sustained by an earnestness of expression that compels admiration and interest. Its shifting, restless meter contributes to its emotional vigor, and its colorful accompaniment, richly harmonized, throws the solo part into marked relief. There are keys for high and low voices.

Mark Andrews' "Walkin' in de Gahden"

Mark Andrews is the latest enthusiast over the spiritual, a form of compositional diversion popular with a great number of our writers. However, if all spirituals were as good and as well done as Mr. Andrews' "Walkin' in de Gahden" (John Church Co.) there would be no cause for complaint. He has written a melody that is fascinating in both its rhythmic and tonal aspects and beneath it he has put a simple, effective accompaniment. Strickland Gillilan's poem is a fit companion for Mr. Andrews' music. It is for medium-low voice.

"The Rose Will Bloom Again"—a Ballad

Cuthbert Harris is the composer of a ballad, published for high and medium voice, entitled "The Rose Will Bloom Again" (Arthur P. Schmidt Co.). Of its kind it is a good example, constructed in a manner that is sure to appeal to many listeners. The words are by Edward Oxenford and, like most of this writer's texts, are strongly inclined toward the sentimental. Mr. Harris has set them with this fact in mind.

"It's Merry, Merry May," by Charles Huerter

A song entitled "It's Merry, Merry May," one of a set of three by Charles Huerter (Oliver Ditson Co.) calls for notice as a particularly bright and happy little number, of especial value as an encore song. The melody is good and offers the singer an opportunity to display a fortissimo A at the end. It is published for high and low voices. There are also arrangements of it for women's voices and mixed chorus.

Ballads by G. O'Hara and Edwin L. Walker

"The Close of Another Day" is the title of a tuneful and singable ballad by Geoffrey O'Hara (Harold Flammer). It is a catchy melody with the usual ballad-like accompaniment, in which the voice part is carried along for most of the way. Of its kind it is good. "Sweetheart o' Mine," by Edwin L. Walker, from the same press, is called a "love-ballad," something of a distinction without a difference, in which the vocalist is supposed to make several three-beat crescendos and diminuendos from piano to fortissimo, and vice versa.

Four Recent Numbers for School Choruses

Charles F. Manney is responsible for a very good arrangement for two-part chorus of William R. Spence's "Hark! The Lily-Bells Are Ringing" (Oliver Ditson Co.). It is a vivacious and attractively tuneful number, well suited for school singing. Frederic H. Candlyn's "Youth," also in the Ditson School Series, is a song for commencement, and may be sung in one, two or three voices. It is a rather long piece, but is well written and not difficult.

In the New Century Series (Winthrop Rogers) there is a patriotic number, in unison, entitled "Marching Song." It is for unison singing and its patriotism is, of course, for British consumption. Edward Shenton is the composer and author. The music is in well marked march time. The other number in this series is by A. Percy Alderson, entitled "When Green Leaves Come Again." This is in two parts and it has a lightness and airiness about it that make it most agreeable.

Two Pieces for Violin by Gustav Saenger

Intermezzo Scherzoso and "Souvenir Intime" are the titles of two pieces for violin by Gustav Saenger (Carl Fischer). The first of these is particularly attractive, its swaying rhythm

and ingratiating melody appealing instantly to those who like a good tune attractively decorated. The other number is in more serious mood, with a sustained melodic line that mounts to a strong and well built climax. Technically this is a much easier piece to play than its companion.

Scale Studies in the First Position for Violin

Ida Mae Crombie has written a book of sixty-five pages on the subject of "Scale Studies in the First Position" (Arthur P. Schmidt Co.) that explains scales, keys and related details in a manner that not only makes them intelligible to the beginner, but makes the mind retain the facts through the thoroughness of the explanation and the practical demonstrations in the exercises and pieces that follow each explanation. The work is included in Schmidt's Educational Series.

"My Dream Road," a Song by Edmund Burke

Edmund Burke has found time, between singing bass-baritone rôles at the Metropolitan Opera House and fulfilling recital engagements, to compose a song entitled "My Dream Road" (Schroeder & Gunther) which has an appealing little melody over an accompaniment that is for the most part a series of arpeggiated chords. It is a grateful number to sing. It would have been improved in form if the accompaniments of the first verses and the last had been more judiciously mixed and if there had been a short coda by way of an ending, but many singers and listeners will find pleasure in it as it is. There are several typographical errors which the watchful accompanist will be able to correct immediately. The tessitura is for medium-low voice.



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Boston Activities

Feb. 14.

Much interest is manifested in the young professional musicians' biennial contest under the auspices of the State Federation of Music Clubs. The contest for honors in voice, piano and violin is to be held in Steinert Hall on Friday, March 20. Many entries have been received.

The sponsors, headed by Mrs. Alvin T. Fuller, include Mrs. Frederic W. Cook, wife of the Secretary of State; Mrs. Carl L. Watson, president of the Professional Women's Club; Mrs. Galen Stone, Mrs. M. H. Gulesian and Carrie W. Krogmann, Massachusetts composers; Mrs. Richard Hamlen Jones, Mrs. Frederick Milliken, Etta D. Elsworth, assistant Americanization director in Somerville; Mrs. Malcolm French and Mrs. Charles Bond. Mary G. Reed is president of the State Federation of Music Clubs. Mrs. Lester Bartlett, St. Botolph Street, chairman of the contest, receives entries.

Winners will automatically enter the Plymouth district contest, and from there go to the biennial contest of the National Federation of Music Clubs in Portland, Ore., next June. Roland Hayes won the local contest a few years ago. Aurora Lacroix, also a local winner, later was a national winner.

A business meeting of the Professional Women's Club was held on Tuesday afternoon in the Copley-Plaza. Mrs. Carl L. Watson presided. A musical program was given by Ruth Bernard, pianist; Yvonne De Rosiers, soprano, and Minnie Stratton Watson, accompanist. Mrs. Ball and Mrs. Converse presided at tea.

Minnie Stratton Watson, mezzo-soprano, sang at the Chromatic Club tea given in Mrs. Alvin T. Fuller's home on Feb. 7. Frank Watson, pianist, played a Chopin group.

The Chromatic Club gave its usual artistic concert in the Copley-Plaza salon, Tuesday morning, Feb. 3, before a large and appreciative audience. Contributing artists were: Edith Temple, pianist; Marion Weeks and Rose Zulaian, vocalists, and Alessandro Niccoli, violinist. Minnie Little Longley accompanied Mr. Niccoli and Minnie Stratton Watson acted in a like capacity for the singers.

Eleanor Bangs, soprano, pupil of Leslie B. Kyle, gave a program of songs on Wednesday afternoon in Miss Kyle's studio, Pierce Building. Works by Scarlatti, Mozart, Purcell, Puccini, Liza Lehmann, Herbert Brewer, Maurice Besly, George Henschel, W. J. Marsh, Arthur Foote and Ernest Harry Adams made up her program. Bernice Vinal was the accompanist.

The following local artists recently appeared in a program before the North Shore Club, Lynn, Mass.: Margaret Gorham Glaser, pianist; Jessie Hatch Symonds, violinist; Gladys Berry, cellist, and Beo Hughes, tenor.

Richard Platt entertained on Wednesday afternoon at a musicale in his studio. Laura Littlefield, soprano, sang, with Mrs. Dudley Fitts at the piano.

Olga Gates Revisits Her Former Home in Kansas

LEAVENWORTH, KAN., Feb. 14.—Olga Gates, soprano, who has been on the faculty of the Chicago Musical College for several years, appeared in recital on Kansas Day, Jan. 29, in the junior high school auditorium. A large audience received Miss Gates enthusiastically. Additional local interest was lent by the fact that during her childhood she resided here. Miss Gates sang the "Il est doux, il est bon" from "Herodiade" by Massenet and German, English and French songs. She was assisted by Francois Boucher, violinist, who played "Romance sans Paroles" and "Rondo Elegant," by Wieniawski. Gladys Schnorf was the accompanist.

FREDERICK A. COOKE.

Wider Territory to Be Covered by Mrs. Hare in Folk-Lore Programs



Maud Cuney Hare, Lecturer and Pianist

BOSTON, Feb. 14.—Beginning with the season of 1925-26, Maud Cuney Hare, lecturer and pianist, and William H. Richardson, baritone, will be under the management of Ernest Briggs, Inc., New York.

Mrs. Hare was born in Galveston, Tex., the daughter of the late Norris Wright Cuney, a former collector of customs at that port. By the sincerity and sympathy which she has brought to her research work, Mrs. Hare has won for herself an enviable reputation as an authority on folk-lore. Because of her childhood's environment, much of her interest has been centered in Creole folk-songs—not only those of the Southwest but the songs of the mother countries and Latin-America, which greatly influenced the Creole music in America. Her paternal grandparents, coming from Switzerland, migrated to Rapides Parish, La., but settled in Texas when that State was a Mexican province. Mrs. Hare received her academic and musical education in Boston.

She is a writer as well as a pianist. Inspired in her research work by personal visits to Saltillo and Monterey, Mex., and Havana, as well as the history of her native Southwest, Mrs. Hare contributed many articles of historical musical value to musical journals and has published two books, "The Message of the Trees," and "Norris Wright Cuney," a biography, and an annotated collection of Creole folk-songs.

Mr. Richardson, whose artistry and beautiful voice have won commendation, is not only an illustrator of programs given by Mrs. Hare in Spanish, French and Creole dialects, but has been heard in recital programs of high standard.

These two artists have added substantially to their reputation this season by the success of their recitals, "Songs from the Orient to the Tropics," given before large audiences in engagements made by their former manager, Anita Davis-Chase, at leading colleges and historical and art associations. Under the management of Ernest Briggs, Inc., this program will be heard in a wider territory.

Peabody Students' Orchestra Appears in Baltimore

BALTIMORE, Feb. 14.—Among recent interesting programs given under Peabody Conservatory auspices was a concert by the student orchestra, Franz Bornschein, conductor, given in the Conservatory on Jan. 31. The program began with the elementary orchestra playing a March and Minuet of Dancila and a transcription of an episode from Mozart's "Marriage of Figaro." Numbers by the junior orchestra included the "Titus" Overture of Mozart, the first movement of his D Minor Piano Concerto, with the solo part played by Dorothea Freitag, and three songs with orchestra for vocal ensemble, Mendelssohn's "Autumn Song," "I Would That My Love" and "The May-Bell and the Flowers." The final section of the program comprised the "Italian" Symphony of Mendelssohn. Katherine Simmermann, pianist, and Josephine McLaughlin, soprano, gave the fourth recital in

the series arranged for teachers of the preparatory department on Feb. 2. Miss Simmermann played compositions by Bach, Brahms, Chopin, Dohnanyi and Rachmaninoff. The singer presented an aria from "L'Africaine" and a song by Frank Bibb, "A Rondel of Spring." The second students' concert of the season was given at the European Conservatory rooms on Jan. 30. Pupils of the following were heard: Henri Weinreich, piano; Josef Imbrogulio, violin, and William Chenoweth, voice. Those taking part were Miriam Kravetz, Annie MacLellan, Selma Cummins, Dora and Pearl Sohlfier, Gilbert Cummins, Ruth Miller and Ethel Ashman.

SCHOOLS HOLD CONTEST

Resident Musicians Active in Many Ways in Springfield, Ohio

SPRINGFIELD, OHIO, Feb. 14.—An interesting event was the music contest, conducted in the four junior high schools under the auspices of the supervisor of music, Prof. G. R. Humberger. Two preliminary contests were held in the unchanged, mixed voices and instrumental departments. President and out-of-town judges determined those eligible for the finals, which were conducted at the Springfield High School Auditorium.

Members of the Wittenberg Glee Club were heard in their first home concert of the year, an enthusiastically received. Lucille Hulshizer, vocalist, and William Bennett Shimp, violinist, were the soloists.

Prof. Frederick Lewis Bach, head of the Wittenberg School of Music, has been appointed a member of the music committee of the United Lutheran Church of America. He has just returned from visits to Philadelphia and New York City.

Eugene Triquet, teacher of violin, who recently opened a studio, presented his pupils in their first recital recently. He is receiving advanced instruction from Prof. Robert Brain.

ANNA MARIE TENNANT.

Wichita Applauds Concert Programs

WICHITA, KAN., Feb. 14.—The Brinkman-Hayes Concert Company, Florence Brinkman, pianist, and Margot Hayes, contralto, gave two recitals in the Spanish Room of the Lassen recently under the auspices of the United Spanish War Veterans. Both concerts were well attended and both artists won unstinted applause. Their programs included groups of compositions by American composers and representative songs and piano numbers of Beethoven, Brahms, Schumann and Liszt. A complimentary program was presented by students of the Wichita College of Music and Dramatic Art. Those participating were Lewellyn Butler, Floyd Beebe, Laura Bauerly, Ada Wilk, Margaret Morrison, Lois Wycoff and Dorothy Finley. The latter played Mendelssohn's Capriccio Brilliant, accompanied by Stanley Levy, head of the piano department, and a string orchestra.

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WOMEN COMPOSERS PLAN FOR FESTIVAL

Musicians Prepare for Big Event at Washington Conference in April

In anticipation of the first festival of music of American women composers, to be held in Washington during the week of April 26, Gena Branscombe, Harriet Ware and Ethel Glenn Hier entertained the American women composers living in and around New York at a luncheon and a general conference on Feb. 7 and 8. The festival will be held at the time of the second annual conference of the American women composers, who are members of the League of American Pen Women, whose Authors' Congress will be in session at the same time.

Miss Branscombe brought together those composers who were present in Washington at the first meeting held last April for luncheon at the National Arts Club, and Harriet Ware called together those who have more recently joined the group at the home of Mrs. Charles Austin Sherman. Among those present were Carolyn Wells Bassett of Briarcliff Manor, N. Y.; Mary Helen Brown, New York; Ulric Cole of Los Angeles; Pearl Curran of Pelham, N. Y.; Florence Parr-Gere, Mabel Wood Hill, Rosalie Housman and the members of the original group, Gena Branscombe, Ethel Glenn Hier, Mary Turner Salter and Harriet Ware. Several friends were also present, including Beatrice MacCue, contralto; Walter Mills, baritone; H. Augustine Smith of Boston, Mrs. Cole of Los Angeles, Ethel White Remson, member of the League of American Pen Women; H. G. Curran, Hugh Krumbhaar, Helen Fetter, music editor of the Washington *Star*, and Mrs. Edward Hood Watson (Dorothy DeMuth), Washington correspondent for *MUSICAL AMERICA*, who is the secretary for the

composers' group of the League of American Pen Women and the director of the festival.

A letter was received from Mrs. H. H. A. Beach, the national chairman of the composers' group, calling the conference. The invitation of E. F. Droop Sons and Company of Washington was received for a "music fair," the first of its kind in America. Each afternoon the composers will be tendered receptions at Droop's Music House, where they will meet their friends, give talks about their works and autograph their music.

Those who have indicated their intention of being present and taking part are Mrs. H. H. A. Beach of New Hampshire; Carolyn Wells Bassett, New York; Carrie Jacobs Bond, California; Gena Branscombe, New York; Mary Helen Brown, New York; Ulric Cole, California; Mabel Wood Hill, New York; Ethel Glenn Hier, New York; Rosalie Housman, New York; Mary Howe, District of Columbia; Florence Parr-Gere, New York; Mabel W. Daniels, Massachusetts; Phyllis Fergus, Illinois; F. Marion Ralston, California; Virginia Roper, Virginia; Helen Sears, Illinois; Mary Turner Salter, New York; Harriet Ware, New Jersey, and Elizabeth Merz Butterfield, New York.

An informal musical program included compositions by several of the members.

Erminia Ligotti Lists Songs in Six Languages for Second Program

Erminia Ligotti, soprano, will give her second New York recital in the Town Hall on the evening of Feb. 26, singing songs in Russian by Rimsky-Korsakoff and Rachmaninoff, numbers in German by Brahms and Weingartner, French songs by Leroux and Godard, a Spanish number by Julian Huarte and songs in Italian and English, including "Non

m'ami piu" by Ernesto de Curtis, with the composer at the piano. The regular accompanist of the evening will be Romualdo Sapio, and the assisting artist will be Michael Anselmo, violinist.

Max Endicoff to Rejoin Hurok's Staff

Coincident with the signing of contracts between Mischa Elman, violinist, and S. Hurok, Inc., whereby Mr. Elman will be under the exclusive management of the Hurok Bureau for the season of 1925-26, announcement was made that Max Endicoff, personal representative of Mr. Elman for the last two years, will rejoin the Hurok staff as general office manager. Prior to Mr. Endicoff's association with Mr. Elman, he was the publicity director for the Hurok enterprises for a period of four years. He has been actively associated with the concert business for over fifteen years.

Kathleen Hart Bibb to Give Recital in Aeolian Hall

Kathleen Hart Bibb will be heard in recital in Aeolian Hall on Tuesday afternoon, Feb. 24, with Frank Bibb at the piano. A program which begins with two Bach arias includes a German group of Schubert, Jensen and Erich and Hugo Wolf, a French group which goes from the eighteenth century Monsigny to Debussy, Hübner and Grovlez and American songs prominent among which are Frank Bibb's "Persian Love Song" and Richard Hageman's "At the Well."

Michael Anselmo to Play in Aeolian Hall

Michael Anselmo, violinist, with Emanuel Balaban at the piano, will give a recital in Aeolian Hall under the auspices of the Washington Heights Club on the evening of Feb. 22. Mr. Anselmo will play Sinding's Suite in A Minor, Beethoven's Concerto in D, two numbers by d'Ambrosio and Saint-Saëns' Introduction and Rondo Capriccioso.

Schola Cantorum Prepares Program of Folk-Songs from Many Lands

Folk-songs and choral numbers from many lands will make up the program which Kurt Schindler has arranged for the concert of the Schola Cantorum in Carnegie Hall on the evening of Feb. 24. There will be a Spanish group, in honor of the painter, Zuloaga, now in this country; songs from the Rhineland and Switzerland, Kentucky mountain tunes, from the collection of Loraine Wymann and Howard Brockway, and a group of Swedish folk-songs, which will be sung for the first time in New York by a large chorus. The soloists of the evening will be Lillian Gustafson, soprano; Alma Kitchell, contralto, and Frederic Baer, baritone. The numbers will be sung a cappella.

Josiah Zuro Gives First Hearing to New Work by Frederick Stahlberg

The Sunday Symphonic Society, under Josiah Zuro, again played before a packed house in the Criterion Theater on Feb. 15. The program included the first performance of Frederick Stahlberg's Suite for Orchestra, Op. 33; Karl Goldmark's "In the Garden" from "Rustic Wedding" Symphony, and Tchaikovsky's "Romeo and Juliet" Overture. The soloist was Bernhard Steinberg, baritone, who sang "Thus Saith the Lord" from Handel's "Messiah." The sixth concert of the season will be at noon on March 1.

Musical Guild Hears Louise Stallings and Leslie Hodgson

One of the outstanding programs yet offered by the New York Chapter of the Musical Guild was recently given by Louise Stallings, soprano, and Leslie Hodgson, pianist. In a notable performance of works by Griffes, Dohnanyi, Moussorgsky and Liszt, Mr. Hodgson displayed a fluent style and effective tonal color and Miss Stallings brought a voice of artistic and technical excellence to the interpretation of songs by French and American composers.

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People and Events in New York's Week

SCHONBERG WORK TO HAVE FIRST AMERICAN HEARING

Other New Compositions Listed for Première at Next Concert of Composers' Guild

One of Arnold Schönberg's latest compositions, a serenade for small orchestra, will have its first American hearing at the next concert of the International Composers' Guild, Edgar Varese, founder and director, in Aeolian Hall on the evening of March 1. By special permission of the board of directors of the Philadelphia Orchestra, Leopold Stokowski will conduct this concert, bringing with him a group of musicians from the Philadelphia Orchestra.

The Serenade, which had its first hearing last July at the modern musical festival in Donaueschingen, is for baritone voice, mandolin, guitar, clarinet, bass clarinet and strings. It is in seven parts, mostly in dance rhythms. The voice part is based upon the chromatic scale which is used as a melody. The words are from a sonnet by Petrarch.

Another novelty which will be presented for the first time at this concert will be a work for chamber orchestra by Henry Eichheim, called "Malay Mosaic." Mr. Eichheim is an American composer who has made a special study of the music of the Orient and the themes in this work are taken from Oriental subjects. There will, also, be unfamiliar compositions by Edgar Varese and Eric Satie.

Julia Larsen Presents Violin Pupil

Frances Brown, a talented pupil of Julia Larsen, gave an intimate recital in her teacher's studio before a large gathering of friends on Feb. 1. Her program included the "Nordische Saga" by Bohm; "Paradise," by Krakauer-Kreisler; Serenade by Drigo-Auer, "La Danzatrice" by Edmund Severn and Legende by Wieniawski. Miss Brown is the possessor of unusual talent, her tone, bowing and intelligent readings reflecting much credit upon her teacher. Sara Porter, soprano, added interest to the program by singing an aria from Puccini's "Tosca," and songs by Proctor, Curran, Terry and Hageman. Her voice is of wide range and of musical quality and she adds both sincerity and experience toward the achievement of artistic results. G. F. B.

Samuel Dushkin Arranges Unusual Program for New York Recital

Samuel Dushkin, violinist, will include two compositions of special interest in his second New York recital program, scheduled for Aeolian Hall on the afternoon of Feb. 22. These will be Blair Fairchild's Rhapsody on Ancient Hebrew Themes and George Gershwin's Novellette and Scherzo from his "Rhapsody in Blue." The Fairchild work, which was first played by Mr. Dushkin in the Colonne concert series in Paris last season, will receive its first American hearing on this occasion.

Levitzi Will Make Tour of the Orient

Mischa Levitzi, pianist, has signed contracts with A. Strok of Shanghai, China, for a tour of the Orient, to begin in the autumn in Java. Mr. Levitzi will travel from there to the Philippine Islands and China and Japan. There is a possibility of his visiting India if time permits. Mr. Levitzi will return to the United States for a tour of the Pacific Coast after these engagements are fulfilled.

Helen Bock to Make Début

Helen Bock, pianist, will make her first New York appearance in Aeolian Hall on March 28. Miss Bock is now on a concert tour including Philadelphia, Hartford and a number of Indiana and Illinois cities. Her return trip will take her through the South, where she will give recitals in several colleges.

Artists Assist Beethoven Society

Ruth M. Minick, soprano, and Michael Anselmo, violinist, were the assisting artists in the fourth musicale of the season of the Beethoven Society, Howard Barlow, conductor, at the Hotel Astor on the afternoon of Feb. 14. The program included numbers by Lulli and the

Bridal Chorus from Cowen's "Rose Maiden," sung by the chorus; "Il bacio" by Arditi, sung by Mrs. Ernest S. Seneresen, in place of the scheduled choral number, and groups by Miss Minick and Mr. Anselmo. Miss Minick disclosed a voice of power and fine quality in a group by Scarlatti, D'Hardelot and Carl Deis, and an aria from Wagner's

"Lohengrin." Her diction is exceptionally clear and her singing made a direct appeal to her audience, which demanded several encores. Mr. Anselmo played two numbers by d'Ambrosio and Saint-Saëns' Introduction and Rondo Capriccioso, which showed to advantage his facile technic, sympathetic tone and sure intonation. He was warmly received and added several extras. G. F. B.

Otto H. Kahn, Financier and Art Patron, Sails for Vacation in European Resorts

(Portrait on front page)

OTTO H. KAHN, chairman of the board of directors of the Metropolitan Opera Company, was a passenger on the steamship Duilio which left New York on Feb. 14. Mr. Kahn intimated that his trip will cover artistic and business purposes as well as a pleasant vacation. Giulio Gatti-Casazza, general manager of the Metropolitan, was among the guests who were at the pier for his departure, indicating that part of Mr. Kahn's mission may be to find new operas and stars.

Besides his position as head of the Metropolitan directorate, Mr. Kahn is an eminent financier and head of the banking house of Kuhn, Loeb and Company. A native of Germany, he became a naturalized citizen of Great Britain and finally of the United States in 1917. He was director of the Century Opera Company of New York, to which fund he

contributed a total of \$75,000 before his resignation in December, 1914.

When he was on a musical mission in France in 1918 he was made chevalier of the Legion of Honor. Since then he has been made vice-president of the board of directors of the Philharmonic Society. For many years he has been one of the foremost patrons of art in America.

Many people have wondered how Mr. Kahn could be so equally interested in art and business. He tells the story of how, as a boy of seventeen, he wrote two tragedies in five acts, in blank verse. His father read them, committed them to the flames and decided to send his son to a business college where he would learn to be more practical. Instead of the customary conflict, Mr. Kahn became absorbed in both aspects of life, and his very antithetical interests have continued to run in parallel peace throughout his versatile career.

New York Philharmonic Visits Brooklyn

Willem van Hoogstraten was given a great ovation on the occasion of the New York Philharmonic's concert in the Brooklyn Academy of Music on the afternoon of Feb. 1. The Overture to "Oberon" by Weber was given a spirited performance, followed by Schumann's G Minor Concerto, played in a masterly fashion by Myra Hess. Her musicianly interpretation and especially her work in the last movement brought her a fine acclaim from the large audience. The closing number was Tchaikovsky's Fifth Symphony, in which the players and conductor were at their best.

ARTHUR F. ALLIE.

Beatrice Mack to Assist Gigli in Important Recitals

Beatrice Mack, soprano, who gave a successful Aeolian Hall recital earlier this season, has been engaged to assist Beniamino Gigli, tenor of the Metropolitan, in his Carnegie Hall program on the evening of March 30. Miss Mack will also assist the tenor in his Chicago recital on April 12, and later in Boston. The engagement came as the result of Miss Mack's appearance on the same program with the tenor before the members of the Metropolitan Club in December. Miss Mack gave a recital before the Women's Club in Cincinnati on Feb. 4.

Elizabeth Gutman to Sing in Pergolesi Work in Rome

Elizabeth Gutman, soprano, will sing the soprano part in Pergolesi's "Stabat Mater" with the Baltimore Music Club on Feb. 21. She will also sing this part in Rome during the first week of April, when Alfredo Casella will conduct. The string ensemble on this occasion will consist of members of the Augusteo Orchestra of Rome.

Singers from Francis Rogers' Studios Accept Church Positions

Mary Williams, soprano, a pupil of Francis Rogers, has been engaged as soloist of the Parml Memorial Baptist Church in Jersey City for the coming year. Lillian Schneider, soprano, another pupil, will be soloist at the Third Church of Christ Scientist in Flushing.

Oliver Stewart Participates in Special Church Programs

Oliver Stewart, tenor, has been singing in special services in various churches recently. He was heard at the Clinton Avenue Congregational Church in Brooklyn on the morning of Feb. 1

BROOKLYN INSTITUTE OBSERVES CENTENARY

Five Organizations Unite in Gala Program at Academy of Music

Five leading musical organizations of Brooklyn united in a unique concert in the Academy recently, in celebration of the centenary anniversary of the Brooklyn Institute of Arts and Sciences. The clubs which participated, each under its own leader, were the Brooklyn Orchestral Society, Herbert J. Braham, conductor; the Chaminade Club, Emma Richardson-Kuster, conductor; the Morning Choral, under Herbert Stavley Sammond; the Philomela, under Etta Hamilton Morris, and the Woodman Choral Club, R. Hintington Woodman, conductor.

The program, which was opened by the Brooklyn Orchestral Society in the "Meistersinger" Overture, included numbers by Arditi and MacDowell, sung by the Philomela; choruses by Elgar, by the Morning Choral, and numbers by Liszt, played by the Brooklyn Orchestral Society. The Woodman Choral sang works by its conductor. The group listed for the Chaminade Club was omitted, owing to the recent death of William Kuster, husband of the leader.

One of the most interesting features of the program was in the second part, in which all the singers, accompanied by the Orchestral Society, joined in choruses by Sullivan and James P. Dunn, under the leadership of Mr. Sammond. Mr. Woodman and Mrs. Morris also took turns in leading the combined clubs, with Daisy Krey and Martin Richardson singing incidental solos.

The concert was largely attended and the work of the various organizations evoked great enthusiasm.

ARTHUR F. ALLIE.

and at the Lutheran Church of Our Saviour in Jersey City in the evening. On Feb. 7 he gave a recital at the Harvey School for Boys in Hawthorne, N. Y., with Dan Dickinson at the piano. Forthcoming engagements for Mr. Stewart are in Atlantic City and before the Matinée Musicale Club in New York.

Harriet Ware Plays Own Works Before Club in Rutherford, N. J.

Harriet Ware presented a program of her compositions before the Woman's Reading Club of Rutherford, N. J., in the high school auditorium recently. Miss Ware included many of her better-known works and also several in manuscript in her program, and was given a cordial reception by a large audience. She was assisted by Mrs. Lehing, Mrs. Phelps, Mrs. Newhouse and Mrs. Cleo, vocalists. Miss Ware has been engaged for a concert of her compositions in Merchantville, N. J., on Feb. 14.

Mme. Cahier to Sing in Amsterdam

Mme. Charles Cahier has been engaged by the Concertgebouw in Amsterdam in three performances of Bach's "St. Matthew's Passion" in May, under the direction of Willem Mengelberg. Mme. Cahier and her family will sail for Holland on the Rotterdam on May 2. Engagements in California have made it necessary for her to cancel her contracts to sing in the two performances of "St. Matthew's Passion" with the New York Philharmonic under Mengelberg, on April 11 and 14.



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V I O L I N I S T

People and Events in New York's Week

PEOPLE'S CHORUS SINGS

Abby Putnam Morrison Assists Singers in Museum Concert

The advanced unit of the People's Chorus, under L. Camilieri, gave a program before a large audience at the American Museum of Natural History on the evening of Feb. 10. The chorus sang with its usual infectious enthusiasm and before the evening was over, Mr. Camilieri had converted the entire audience into one huge chorus, singing the familiar verses and refrains of the favorites of yester-year. More ambitious numbers sung by the chorus, included Beethoven's "Creation's Hymn," Geoffrey Shaw's "Worship," Hugo Jungst's "Joy! Joy!" and numbers by Johnson, Nevin, Offenbach and others.

The assisting artist was Abby Putnam Morrison, soprano, who won many recalls in numbers by Weckerlin and Curran, Musetta's Waltz and Grieg's "I Love Thee." Miss Morrison brought an attractive stage presence and a voice that served her purpose well in projecting the content of her songs. "Annie Laurie" and "By the Waters of Minnetonka" were among the encores which brought her much applause. J. Ryder was the accompanist for Miss Morrison. H. C.

Katharine Ives and Leonora Miller Give Joint Program

Katharine Ives, pianist, and Leonora Miller, soprano, were the soloists in the nineteenth musicale in the Story & Clark Auditorium, on the evening of Feb. 5. Miss Ives played Liszt's Fourth Rhapsody and also the Hungarian Fantasia, with Frank C. Barber at the second piano, and three other numbers, of which Grunfeld's Romance, Op. 45, No. 1, was especially notable. She disclosed talent and imagination and considerable interpretative powers. Miss Miller, with Regina Schiller at the piano, sang folk-songs in French and Spanish in costume, revealing a voice of agreeable quality. Her vivacious temperament and facial expression add to her ability as an interpreter. She prefaced her numbers with interesting explanatory remarks. Both artists were liberally applauded. G. F. B.

Berthe Bert to Lead Group of American Students to Paris

Berthe Bert, assistant teacher to Alfred Cortot in America, five of whose pupils have recently been awarded the Walter Scott Scholarships for study with Mr. Cortot in France next summer, is organizing a group of American music students to accompany the prize-winners to Paris for study under eminent French musicians. Miss Bert, who is director of the musical department of the French Bureau of Information in the United States, will have personal charge of the trip and is making arrangements for the departure of the group on May 27 and the return on July 15.

Organists from Guilman School Appointed to Important Posts

Several organists, who have studied under Dr. William C. Carl at the Guilman Organ School, have recently accepted positions in various New York churches. Willard Irving Nevins, Dr. Carl's assistant, has been appointed organist and director at the Lutheran Church of the Good Shepherd in Brooklyn. Carolyn Cramps has been engaged by the Ninth Church of Christ Scientist, which meets in the Town Hall, and Carl Kammerer has been appointed to the post at the Church of Christ Evangelical Reformed in Brooklyn.

American Soprano Acclaimed in Italy

Loraine Foster, an American coloratura soprano, who has been singing in Italian cities for the last year, has recently appeared with success in the rôle of Micaela in "Carmen," in Palermo. Miss Foster was given six recalls after her aria in the third act. Before going to Italy Miss Foster was for four years a pupil of Seymour Bulkley.

Elizabeth Patterson Presents Pupils

Elizabeth Kelso Patterson presented several singers in a program at her School of Singing on the evening of Feb. 4. Songs by Thomas, Massenet, Rybner, Spross, Secchi, Paisiello, Elgar and others were sung with artistic effect

and appreciation of their musical value by Florence Holland, Lois Beach, Elaine Sauvage and Aline Werner. The program had to be rearranged at the last minute due to the illness of Frankie Holland. The assisting artist was Anne Robertson, who played two numbers. Harry Horsfall was at the piano.

Mme. M. Blazejewicz-Ullman Gives Musicales

Mme. M. Blazejewicz-Ullman, pianist and composer, was hostess to a large gathering of friends at a musicale given in her studios on the evening of Feb. 1. Piano numbers on the program were given by Dr. F. Oswald, Minnie Sklansky, Harold Sklansky, Fanny Popper, Helen Lasher, Miriam Liebling, Naomi Wiener, Eva Barron, Fay Schloss and Mme. Ullman, who played several of her own compositions and joined Dr. Oswald in a four-hand number. Her works included an Arabesque, an interesting Minuet, recently published, and another composition still in manuscript. Julius Heller was heard in a violin solo; Irene Cerwin sang a song by Godard, and Gracia Marquette, soprano, sang an aria from Mascagni's "Cavalleria." Those present showed their appreciation of the work of the various performers and the esteem in which they hold Mme. Ullman. G. F. B.

Martha D. Willis Presents Pianist

Martha D. Willis, pianist and teacher, presented her pupil, Winifred Earle, in a recital before a large gathering of friends in her Carnegie Hall studio on the evening of Feb. 7. Miss W. Earle's program included Pastorale Variée by Mozart, Novelette by Schumann, "Hark! Hark! the Lark" by Schubert-Liszt, two numbers by Grieg, the Staccato Etude by Rubinstein and Liszt's "Rigoletto" Paraphrase. Of these, Miss Earle made the best impression in the Rubinstein number, having overcome some of the nervousness which was noticeable in her opening group. Mrs. Willis was also heard in several compositions, replacing another pupil, Imogen Ferguson, whose illness prevented her appearing. Mrs. Willis played in a musicianly manner, pleasing her hearers particularly in Amani's Orientale and Palmgren's "May Night." She was joined by Russell Wragg in two movements of Arensky's Suite for Two Pianos. G. F. B.

Renée Chemet to Use Maud Powell's Violin in Benefit Concert

Renée Chemet, violinist, will give a recital for the benefit of the Gramercy Music School Settlement at the home of Mrs. James Sibley Watson on East Nineteenth Street, on the evening of Feb. 24. On this occasion, Miss Chemet will play upon a famous violin used by the late Maud Powell, who was the first distinguished artist to give a recital for a benefit of the institution. Steps are being taken to make the school a memorial to her name. Arthur Loesser will be at the piano for Miss Chemet.

Rosalie Housman's Synagogue Service Heard in Three Temples

Rosalie Housman, who is the first woman composer of a complete synagogue service, which is arranged according to the Union Prayer Book for cantor, choir and organ, has been informed by the Bloch Publishing Company, Inc., that there have been three complete performances of the work lately. The organ part of the work, which contains thirteen separate numbers, has been edited by Dr. William C. Carl.

Newark Choral Society Announces First New York Concert

The Hazomir Choral Society of Newark will give its first New York concert in the Town Hall on the evening of March 31. The organization, which is composed of American-Jewish young men and women, is conducted by Zavel Zilberts. The soloist of the evening will be Cantor David J. Putterman.

Zoë Cheshire Changes Personnel of Her Duo Artistique

Zoë Cheshire, harpist, has severed her association with Karl Blose, violinist, and has announced that Margaret L. Krauss will take his place in her Duo Artistique. Miss Krauss is a former pupil of Franz Kneisel.

Two-Piano Music Holds Attractions for Pupils of Alexander Lambert



Photos by Maurice Goldberg

Vera Brodsky and Hanna Lefkowitz (Inset), Pianists

The possibilities in the performance of two-piano music have resulted in two new recruits to the thin ranks of two-piano performers recently. Vera Brodsky and Hanna Lefkowitz, fifteen and sixteen years old respectively, have again demonstrated what can be accomplished in this field of endeavor through talent and industry in their Aeolian Hall recital on Feb. 6. Although young in years, they have had the advantage of daily rehearsals together for many months under the supervision of their teacher, Alexander Lambert, distinguished New York teacher, under whom they have studied for the last five years. Mr. Lambert discourages the appearance of "prodigies" in public, but because of the unusual accomplishments of the students made an exception and even appeared in their program as assisting artist. Both pianists are Americans. Miss Brodsky comes from Virginia, of Russian parentage, and Miss Lefkowitz is a native of New York.

Amy Ellerman Reengaged for Church Post

Amy Ellerman, contralto, has been reengaged for her fourth year as soloist at the First Presbyterian Church, Dr. William C. Carl, organist and musical director. Miss Ellerman will appear in the annual festival concert of the Welsh Congregational Church in New York on Feb. 23, in recital in Hackensack on Feb. 26 and in a performance of Rossini's "Stabat Mater" in New York on Feb. 25. She will sing the contralto solos in MacFarlane's "Message of the Cross" at the Church of the Intercession, Frank Harratt, musical director, on March 1.

Oscar Saenger Pupils Obtain Church Posts

Several pupils of Oscar Saenger have recently been engaged for important church and temple positions. Helen Riddell, soprano, will sing in Temple Beth-El; Geraldine Samson, soprano, at the Presbyterian Labor Temple; Isabella Addis, contralto, at Temple Emanu-El in Passaic, N. J.; Rebekah Crawford, contralto, at the Trinity Episcopal Church in Morrisania, N. Y.; John Sanders, tenor, at Lutheran Church of the Good Shepherd, in Brooklyn, and Norman Yanovsky, baritone, at Temple Emanu-El, in Passaic, N. J.

Harold Hansen Applauded in Mozart Opera

Harold Hansen, tenor, who is appearing on tour with William Wade Hinshaw's "Impresario" Company, has been heard recently in various cities of the Middle West, where his singing and acting have been accorded warm praise. In Topeka, Kan., where the company appeared on Jan. 26, Mr. Hansen was singled out for special approbation in a performance that met with the approval of a large audience.

ARTISTS GIVE CONCERT

Marcel Grandjany and Ethel Mackey Heard at Plaza Hotel

Three artists joined forces in a program of unusual interest at the Plaza Hotel on Feb. 5. Ethel Lyman Mackey, soprano, was heard in a Mozart aria, "Maman, dites-moi," by Weckerlin, "Adieu, forêts" by Tchaikovsky, a group of songs in English, and three numbers in French, in which she was accompanied on the harp by Marcel Grandjany, who contributed one of the interesting songs to her list. Miss Mackey made a fine impression through a voice of expressive quality, which is particularly suited for an intimate program. Mr. Grandjany again disclosed his remarkable ability as an executant, his impeccable technique enabling his exquisite art to have full sway in such works as Couperin's "Soeur Monique" and his own "Dans la forêt du charme et de l'enchantement," which made a distinct appeal to the audience. The harpist also appeared in a harp concerto by Renié with Mary Hopkins Emerson, pianist, and the three artists brought the program to a close by an especially fine performance of Frank La Forge's "Open Road."

The concerto revealed the possibilities of a piano and harp combination, especially when played by such artists as Miss Emerson and Mr. Grandjany. Miss Emerson also revealed fine musicianly accomplishments in the other numbers in which she appeared, her round tone and sound rhythmic sense making her work of high order. The hall was filled to capacity and the audience was most enthusiastic. G. F. B.

Martin Richardson Reengaged for Lake Mohonk Musicales

Martin Richardson, tenor, has been engaged for his eleventh season as soloist at the Lake Mohonk Mountain House, where he will give a recital every Friday evening of the summer season, beginning on May 15. Mr. Richardson sang recently at the dedication service of the newly remodeled St. James Church and in the New Church and the First Presbyterian Church of Englewood on Feb. 8. He sang in the 100th anniversary concert of the Brooklyn Academy of Arts and Sciences on Feb. 9, and starts on a month's tour of Minnesota on Feb. 14, singing in Minneapolis, St. Paul and Duluth. Mr. Richardson will be soloist with the Contemporary Club of Newark on March 17 and the Commonwealth Club of Upper Montclair on April 3.

Nadia Boulanger Engaged for Boston Concerts This Month

Nadia Boulanger, French musician, who is now in this country at the invitation of the New York Symphony and a group of distinguished musicians, will conclude her American tour with engagements as soloist with the Boston Symphony on Feb. 20 and 21, a lecture recital at the City Woman's Club on Feb. 23 and an organ recital at Harvard University on Feb. 24. She will sail for France on Feb. 28.

Samuel Polonsky Gives Impromptu Musicales

A group of friends surprised Samuel Polonsky at his studio recently and enjoyed an impromptu musical program. Works by Bach, Wieniawski and Vieuxtemps were played by Mr. Polonsky, violinist, with Louis Sugarman, pianist and composer, at the piano. Mr. Sugarman was heard in a group of piano solos, and George Lichterman also added to the evening's entertainment.

Bruno Walter Coming to Lead New York Symphony as Guest Conductor

Bruno Walter, who will arrive from Europe on Feb. 22, will make his first appearance of the season as guest conductor of the New York Symphony on the afternoon of Feb. 26 and the evening of Feb. 27. He will make one appearance in Brooklyn, on which occasion the soloists will be Paul Kochanski and Felix Salmond, playing the Brahms Double Concerto for Violin and Cello.

Kathryn Meisle Engaged for Festivals

Kathryn Meisle, contralto of the Chicago Civic Opera Company, has been engaged to sing in White Plains, N. Y., under the auspices of the Westchester County Festival Association on May 14. She will sing at the Newark Festival on May 5, and later in the month, will appear for the third time at the Ann Arbor Festival.

IN BROOKLYN'S WEEK

Large Audiences Hear Chaliapin Recital and Concerts by Ensembles

The Princeton Musical Clubs, under the auspices of the Florence Nightingale Federation of the Methodist Episcopal Hospital, gave a concert in the Brooklyn Academy of Music on the evening of Feb. 12. A large audience greeted the various numbers with enthusiasm. The program was made up of classical, popular and jazz numbers, with Princeton songs written by Dr. Alexander Russell. The Banjo Club, conducted by O. T. Hess, and a special number on a "buck saw" played by D. E. Sutphen were features of the evening. Encores were numerous.

The Boys' Band of the Wartburg Orphans' Farm School, under the auspices of the Lutheran Brotherhood of Brooklyn, was heard in an interesting program at the Academy on Feb. 12. This organization of young players is well drilled and they afforded genuine pleasure to a large gathering. Feodor Chaliapin was heard in recital at the Academy of Music on Saturday evening, Feb. 14. Seldom has a larger crowd been seen in the opera house than was present on this occasion. Assisting Mr. Chaliapin were Abraham Sopkin, violinist, and Max Rabinovitch, pianist. The artist was in fine fettle and the audience enthusiastic. Good work was done by both the assisting artists. Mr. Sopkin plays intelligently and has a fine, neat style.

ARTHUR F. ALLIE.

Faculty of New York Piano Conservatory Aids Charity

Members of the faculty of the New York Piano Conservatory and Affiliated Arts gave a program at the Union Baptist Church in Brooklyn on Feb. 12. The concert was under the auspices of the Greenpoint Churchmen's Association for the benefit of the Home for the Aged. Those who took part were A. Verne Westlake, who played several of his own piano compositions; Walter Greene, aritone; Bernice Frost and Effa Ellis, pianists; Robert Imandt, violinist, and Raymond Mauman. Mr. Greene was also heard recently as assisting artist in the concert given by the Plymouth Ladies' Choral Society at the Plymouth Church in Brooklyn. Miss Frost was the accompanist. Miss Frost has participated in programs in Cranford, N. J.; Nyack, N. Y., and both in Brooklyn and New York.

Artists to Give Program of Compositions by Boris Levenson

Boris Levenson will give his annual concert of original compositions in the Carnegie Chamber Music Hall on the evening of Feb. 28. The program, which will consist largely of works which have already been published, will be given by Beatrice Freedom, soprano; Celia Franz, contralto; Elfrieda Boss and Jacob Mestechkin, violinists, and Leonid Mestechkin and Mr. Levenson, pianists. Several of Mr. Levenson's compositions have been heard on concert programs recently. Sylvia Cushman, mezzo-soprano, included two songs in her recent Boston program, and Florence Stern, violinist, played his Danse Orientale in her Aeolian Hall recital on Feb. 12.

Alma Mehus Returns from European Tour

Alma Mehus, American pianist, returned from Berlin on the Berengaria recently after a year and a half of study and playing abroad. While in Berlin Miss Mehus appeared as soloist with the Berlin Philharmonic under Meisel in the Chaikowsky B Flat Minor Concerto, which she also played with the Philharmonic Orchestra of Christiania, Norway. She appeared in recitals in Italy and Germany in addition. Miss Mehus is a native of Chicago and is a pupil of Adele Aus der Ohe.

Edward Rechlin Returns From Extensive Tour of Organ Recitals

Edward Rechlin, organist, has returned to New York from his annual concert tour of the Middle West and East. Mr. Rechlin gave thirty-eight programs within a period of seven weeks and was everywhere received with the greatest enthusiasm by large audiences. His programs, played from memory, followed his usual custom and contained many works by Bach and other writers of the early church. The response

which Mr. Rechlin received has convinced him that there is a large public which appreciates the most sublime and spiritual elements in organ music. Among the cities in which he appeared were Hartford, Syracuse, Buffalo, Toledo, Detroit, St. Louis, Peoria, Kansas City, Omaha, Chicago, Lancaster, St. Paul, Mankato, Dubuque, Racine, Milwaukee, Lindsborg, Winfield, and Washington, D. C.

Edward Charles Harris Accompanies Many Artists in Important Recitals

Edward Charles Harris, pianist and accompanist, has been heard recently in concert with Georges Enesco, violinist, in many parts of the country. He has appeared with the violinist in Lincoln, Cincinnati, Indianapolis, Chicago and other cities, and also at the reception given by Mrs. F. S. Coolidge in honor of Mr. Enesco at the Colony Club, New York. He was also accompanist for Sylvia Lent at her recital in Ridgewood, N. J. Other engagements this month are with Mr. Enesco, Marie Sundelius, Julia Claussen, Paul Althouse, Arthur Middleton, Sylvia Lent and Socrate Barozzi. Mr. Harris has been engaged to play for Paul Althouse and Arthur Middleton on their return visit to Australia next summer.

Hilda Grace Gelling Presents Singer

Hilda Grace Gelling, teacher of singing, presented one of her advanced pupils, Jeanne Le Vinus, in a recital in her studio on the evening of Feb. 9. Miss Le Vinus disclosed a well trained mezzo-soprano of good quality and considerable interpretative ability in a group of modern Italian songs, songs in English by Hatton, Deems Taylor, R. C. Clarke, Martin, MacDowell and Harris, a French aria and songs in German by Grieg, Schumann, Weingartner and Schubert. The singer presented her program in a highly effective manner, her voice being especially pleasing in its medium and lower registers.

Gustave L. Becker and Pupils Heard

Gustave L. Becker, pianist and teacher, and several of his advanced pupils gave a program in a studio in Carnegie Hall on the evening of Feb. 8. The program included works by Mozart, Leschetizky, Chopin, Brahms, Mendelssohn, Beethoven and others and was given by Helen A. Tracy, Jeannette Reinhart, Ira Pender, Zaza Waldman, Ellsworth Hinze, Hazel Escher, Zalic Jacobs and Harris Paykin. The assisting artists were Elizabeth Hoeppe, mezzo-soprano, and Walter Pulitzer, who was heard in several original readings. The accompaniments were played by Mme. Appelboom-Arnold.

Pupils of Oscar Saenger Heard

Marie Simmelink, mezzo-soprano, who studied at the Oscar Saenger Summer Master School in Chicago last summer, was the assisting artist in a recent concert of the Traupe String Quartet in Cleveland, singing a group of five French songs with quartet and piano accompaniment. Another student at the summer school, Stella Raymond Vought, has just wired Mr. Saenger from San Francisco that she has been engaged to sing in a performance of "Traviata" with the San Carlo Opera Company. She was recently applauded as soloist with the California Theater Orchestra.

Martha Phillips Lists Swedish Songs for Aeolian Hall Program

Martha Phillips, soprano, with Richard Hageman at the piano, will give a recital in Aeolian Hall on the evening of Feb. 24. Miss Phillips will sing four songs by Brahms, an aria by Grétry, a group of songs in Swedish by Peterson-Berger, Sjögren and Grieg, and four songs with harp accompaniment by Myron Johnson, Breville, Février and Szulc. Miss Phillips is, in private life, the wife of J. Campbell Phillips, the artist.

Florence Leffert to Sing in Town Hall

Florence Leffert, soprano, will appear in recital in Town Hall, on Thursday evening, March 5, assisted by Giuseppe Bamboschek at the piano. Brahms' "Bot-schaft" and "Dein blaues Auge," La-parra's "Nuages" and "Pas de Sabots" and Debussy's "C'est l'extase langoureuse" are on the program. The list also includes Roussel's "Bachelier de Salamanque" and songs by Kienzl, Erich Wolff, Erlanger, Moret, Respighi, Pizzetti, Casella and others.

Variety Is the Keynote of Successful Recital, Rata Présent Believes



Rata Présent, Pianist

Variety of programs and strict adherence to a policy of never giving the same program twice have proved to be vital factors in assisting Rata Présent to get a foothold in the piano world. Miss Présent decided at the beginning of her career upon the necessity of giving undivided attention to her programs, letting her work be her combined advance agent, publicity director and manager.

So far, Miss Présent has found no cause to change her policy. She made an extensive tour in the Middle West and South in November and December, and has just left New York for another visit to cities of the Middle West, in most of which she has been heard previously. In Kalamazoo, where she was soloist with the Kalamazoo Symphony, she made her sixth appearance since last March. In Louisville, Ky., she

was heard three times on her last tour, and has been reengaged for another concert next year. In Richmond, Va., where she played under the auspices of the Woman's Club, she was heard by a large audience which hailed her program as one of the most successful of recent years. She was also acclaimed in Mount Clemens, Mich., where she opened a new auditorium, and in Greensboro, N. C., where her audience included several officials of the State Federation of Music Clubs. Her present trip will take her to cities in Michigan, Illinois and Nebraska, and will mark her second recital in Chicago, where she will play at a conference of club presidents.

Miss Présent does not wish to be known as an exponent of any one school of music, believing that all good music should claim the pianist's attention. She generally adheres to the custom of dividing her program into classic, romantic and modern groups, but she has found that she can keep her viewpoint fresh and do her best work if she does not play the same numbers on each occasion. Special programs for educational institutions, conservatories and other schools have also been arranged. Miss Présent has prepared explanatory talks on her various numbers, which she enjoys giving when requested.

Milton Aborn to Reorganize Opera Company

Milton Aborn has announced his intention to reorganize his Aborn English Grand Opera Company, which will make visits to several of the largest cities next spring. The operas, which will be sung in English, will be "Carmen," "Lucia," "Mignon," "Rigoletto" and "Tales of Hoffmann." The season will begin Easter week.

Maria Jeritza to Sing with Orchestra Under Josef Stransky

Maria Jeritza will make her only New York concert appearance this season at the Metropolitan Opera House on Tuesday evening, Feb. 24. This concert will be under the auspices of the Boys' Club of New York. Mme. Jeritza will be assisted by a symphony orchestra under the leadership of Josef Stransky.

PASSED AWAY

Paul Draper

Paul Draper, tenor, well known in the concert field as a lieder singer, died of heart disease at the home of his sister, Ruth Draper, the monologist, on Feb. 15. Mr. Draper was thirty-nine years old and was the son of Dr. William H. Draper and Ruth Dana Draper. He was educated at Groton and went to Harvard for one year. Leaving the latter institution in 1909, he went abroad to study piano, becoming a student at the Royal Academy in Munich. After two years study of the piano he developed a nervous affection of the hand which caused him to turn his attention to singing. He then studied voice under Braggiotti in Florence and later specialized in German lieder under zur Mühlen in London. While a student abroad he met and married his first wife, who divorced him in 1916. He married Edith Williams, a light-opera singer, in Newark, N. J., on May 20.

Before returning to this country, in 1914, Mr. Draper had given concerts in various parts of Europe. He was heard in New York in series of recitals in Aeolian Hall and the Princess Theater and sang with the Boston Symphony under Karl Muck, and also with the Philadelphia Orchestra. He is survived by two sons, Paul Draper, Jr., and Sanders Draper.

Hedda Van Den Beemt

PHILADELPHIA, Feb. 16.—Hedda Van Den Beemt, conductor, composer and teacher and for many years a member of the Philadelphia Orchestra, died at his home here on Feb. 15 of pneumonia after an illness of less than a week. Mr. Van Den Beemt was born in Dordrecht, Holland, on Oct. 31, 1880, and graduated from the Amsterdam Conservatory in 1901. He came to America the same year as a first violin in the Philadelphia Orchestra, then under Fritz Scheel, remaining with the organization until a few years ago when he broke his wrist by a fall, but he remained with the organization as player of the celesta. In 1913 he took over the Philadelphia Conservatory of Music and also became conductor of the Philadelphia Operatic

Society, the Frankford Symphony Orchestra, the Savoy Opera Company and leader of the band and orchestra of the University of Pennsylvania. He is survived by his wife, who was Louise Schirmer, a daughter of the late Richard Schirmer, founder of the Philadelphia Conservatory of Music, and three children.

W. R. MURPHY.

Clio Hinton Bracken

Clio Hinton Bracken, sculptor, the widow of William Barrie Bracken and the first wife of the late James Gibbons Huneker, author and music critic, died of pneumonia at her studio in New York on Feb. 12. Mrs. Bracken was born in Rhinebeck, N. Y., July 26, 1869, and was the daughter of Howard Hinton, editor of the *Home Journal*. She married Mr. Huneker in 1892 and divorced him in 1899, marrying Mr. Bracken the following year. She studied sculpture under Rodin, Saint-Gaudens and MacMonnies. She is survived by three children, Erik Huneker, Barrie Bracken and Mrs. Richard Thorne, a daughter by her second marriage.

Arnold W. Brunner

Arnold W. Brunner, architect, who designed the Lewisohn Stadium, where the open-air concerts of the Philharmonic are given every summer, and the Municipal Art Center, which was projected for erection in Central Park, at Seventh Avenue and Fifty-ninth Street, died at his home in New York of pneumonia on Feb. 14. Mr. Brunner was born in New York on Sept. 25, 1857. He graduated from the Massachusetts Institute of Technology in 1879.

Francis E. H. J. Barrett

LONDON, Feb. 7.—Francis E. H. J. Barrett, for thirty-four years music critic of the *Morning Post*, died here recently. He was educated at Dulwich College and Durham University and studied music under Manuel Garcia, Carrodus, Edward Howell and his father, Dr. W. A. Barrett, who preceded his son as critic on the *Post*, holding this office for twenty-five years.

Tenor Deserted Medical School for the Wagnerian Stage

Rudolf Laubenthal, Metropolitan Opera Singer, Tells of His Early Days in Strassburg—When Hans Pfitzner Played Understudy for an Ailing "Beckmesser"

MATINEE idols in the operatic realm are, perhaps, rarer than in the field of the spoken drama. Yet tenors from time immemorial have been the object of feminine adoration. The heroic-voiced Mario, the romantic Jean de Reszke, Caruso of the heavenly mezza-voce—all these, and a company which includes a legion of other masters of resonant song, have broken hearts and captivated audiences.

In the field of Wagner-singing the ideal representative of knightly *Lohengrin* and romantic *Tannhäuser* is not so often found. Those who remember the days when Max Alvary sang in New York are full of the tale of that artist's achievements, and reminiscences of Albert Niemann's realistic portrayal of the dying *Tristan's* delirium used to turn the elder critics rhapsodic.

To the succession of noted artists who have sung in music-drama in the Metropolitan's brilliant past was added last season a new tenor from Europe, who came almost unheralded but immediately made an impression of worth by his vocal style and manly personality, both fitted to embody the heroes of the Wagnerian hall of fame.

Rudolf Laubenthal is now completing his second season at the Broadway institution, at the conclusion of which he will make a few American concert appearances, including those as soloist at the San Francisco Music Festival in April.

This season he has demonstrated his versatility in turning from the panoplied pages of Wagnerian knighthood to give a fine character portrayal as the young rake *Stewa* in the Czech opera, "Jenufa," by Janacek. The realism with which he accomplished his "drunk" scene in that drama of peasant life showed a new facet of his skill as a singing actor.

Abandoned Medical Lecture Room

The story of the young tenor's early career is a colorful one. Mr. Laubenthal summed it up modestly the other day, while sitting in his New York hotel in conversation with several callers.

"The operating room was my first milieu," he said, "or at least it was what I was destined for. My family lived in Düsseldorf, where my father was an officer of the city government. It was his ideal that I should be a man of scientific calling, and for eight years I was sent to study in medical schools in Munich, Strassburg and later in Berlin.

"Those student days were the happiest time of my life. But I didn't like medicine. Indeed, no! The odor of anaesthetics nearly turned me wild and I had little interest in probing with a scalpel! My escape consisted in hearing all the music I could. I went to the opera and sat in the gallery, drinking in the melodies of familiar works until I really could say I knew many of them almost by heart.

"I particularly remember an incident that happened in Strassburg in my student days. You know, the city is famous for many things and in particular for its *paté de foie gras*, thanks to the fine Strassburg geese. It is also a very



Rudolf Laubenthal, Tenor of the Metropolitan Opera, as "John of Leyden" in Meyerbeer's "Prophet"

musical city. At that time Hans Pfitzner was conductor of the opera there, not being quite so well known as he is today as composer.

"In the provincial opera houses accidents will happen. They are not by a hundredth part so well oiled as your Metropolitan. At any rate, the opera was giving 'Meistersinger' one evening, and the *Beckmesser* suddenly lost his voice. What was to be done with the last act? At this point Pfitzner said with decision, 'I will take the part'—for it was his boast that he knew every rôle in every opera.

"He was hastily disguised in a costume—you know, he has a beard of rather reverend cut and large spectacles—and he went on. Unfortunately, though he doubtless knew the score well, his intonation was according to an entirely original system. In fact, as singer he showed himself an excellent composer of romantic cantatas! But his pluck was entirely to be admired. I have sung in several of his works and I have the greatest personal admiration for him."

Studied with Lilli Lehmann

After spending his early youth in clinics and lectures, Mr. Laubenthal decided to turn to music as a profession. He voice had natural beauty, and he at this time began to study operatic parts in earnest. While in Berlin he was introduced to Lilli Lehmann, and that famous diva became interested in his possibilities as a Wagnerian singer. This noted artist taught him many things about vocal style. He was shortly after brought to the attention of the manager

The Stage Steed That Almost Unseated a Meyerbeerian Prophet—American Audiences Are Unique in the World, and Most Discriminating, Artist Believes

some of his other parts in Italian and French works.

Telling anecdotes of his stage life abroad is a pleasant relaxation for Mr. Laubenthal. There's many a slip between the prompt-box and the auditorium in the Central European theater, he relates, and odd *contretemps* are common.

"I remember in particular one night when I was singing in Meyerbeer's 'Prophet,'" he says.

"Horses, you know, often show little reverence for stage masterpieces, and on this occasion I had to ride a charger named 'Willy,' who was very much in demand during his mornings for the motion pictures. His nerves sometimes suffered from Kleig light exposure, and when a 'super' thrust the stick of the *Prophet's* banner inadvertently into his nostril he suffered an attack of panic.

When Willy reared and started to plunge the stage was cleared as if by magic of all the huge chorus of the Coronation Scene! But Mr. Laubenthal sat squarely on the animal's back, and the audience was treated to an interlude of broncho-busting that must have been comparable to an American 'rodeo.' In the end the horse quieted and, the orchestra having played on, the chorus ended the scene according to schedule.

Singing in America

"Such things do not happen at the Metropolitan," said Mr. Laubenthal. "There everybody belongs to one big happy family, and even the stage animals behave as is fitting. I have never been so impressed as I was at my American début in the fall of 1923 as *Walther* in 'Meistersinger.' As I came before the curtain and the whole brilliant house was revealed, I thought that such splendor and vastness could exist nowhere else. American opera audiences represent the best in intelligence, taste, wealth and achievement. I am so happy to have been received so warmly. Here the best is demanded of an artist, but the rewards are an adequate recompense."

The tenor made his first appearance on any stage as *Siegfried* in "Götterdämmerung" at the Metropolitan the other week and gained commendation from the New York reviewers. His contract for the present season at the Metropolitan was extended two additional months, so that he was obliged to cancel his concert appearance at Carnegie Hall. But this event will be given without fail in the early autumn, Mr. Laubenthal says.

His singing in "Jenufa" was heard by a member of Alfred Hertz's family and he received a telegraphed request from that conductor to sing in Schumann's "Pilgrimage of the Rose" and Verdi's Requiem in English at the San Francisco Music Festival to be held in April. On the way to fulfill that engagement he will give a few concerts. He has recently come under the management of Annie Friedberg of New York who will arrange a concert tour for him before the opening of the Metropolitan next November. R. M. KNER.

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